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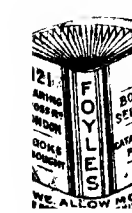

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(Comp. pp. XII, XXI.)

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3	9,24	9,56	9,49	9,84
4	12,31	12,74	12,65	13,12
5	15,39	15,93	15,82	16,40
6	18,47	19,12	18,98	19,69
7	21,55	22,30	22,15	22,97
8	24,63	25,49	25,31	26,25
9	27,71	28,68	28,47	29,53
10	30,78	31,86	31,64	32,81
20	61,57	63,72	63,27	65,62
30	92,35	95,59	94,91	98,43
40	123,14	127,45	126,55	131,24
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60	184,71	191,17	189,82	196,85
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BELGIUM AND HOLLAND.

HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER.

With 8 Maps and 18 Plans.

SIXTH EDITION, REVISED AND AUGMENTED.

LEIPSIC: KARL BAEDEKER.
LONDON: DULAU AND CO., 37. SOHO SQUARE, W.
1881.

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"Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all."

CHAUCER.

PREFACE.

THE chief objects of the Handbook for Belgium and Holland are to supply the traveller with a few remarks on the progress of civilisation and art in these interesting countries; to render him as far as possible independent of the embarrassing and expensive services of commissionnaires, guides, and other members of the same fraternity; to place him in a position to employ his time, his money, and his energy to the best advantage; and thus to enable him to derive the greatest possible amount of pleasure and instruction from his tour.

The Handbook has been compiled almost entirely from the Editor's personal observation, and he has used every endeavour to furnish information acceptable to travellers of every class. The present edition, which corresponds to the 15th German edition and the 10th French, has been carefully revised and remodelled from the most recent timetables, catalogues, government statistics, and other sources. The Editor has also frequently availed himself of the valuable information kindly afforded by travellers, which he gratefully acknowledges.

The introductory article on art has been contributed by *Professor Anton Springer* of Leipsic, and has been adapted for the use of English travellers with the kind assistance of *Mr. J. A. Crowe*, author of 'The Early Flemish Painters'. Other valuable remarks on many of the principal works of art mentioned in the Handbook are also from Professor Springer's pen.

The arrangement of the pictures in some of the Belgian galleries is frequently changed; but, as a general rule, the

data afforded by the Handbook will enable the traveller to dispense with the costly and often bewildering catalogues.

The MAPS and PLANS, on which the utmost care has been bestowed, will prove of material service to the traveller when threading his way through the intricacies of the curious mediæval cities of Belgium, or when entangled in the network of railways, rivers, and canals with which the Netherlands are overspread.

HEIGHTS and DISTANCES are given in English measurement.

The HOTELS indicated by asterisks are those which the Editor has reason to consider the most comfortable and worthy of commendation; and in awarding these asterisks he has entirely disregarded the self-laudations of innkeepers and other persons of a similar class. The average charges and prices stated in the Handbook, although constantly tending to rise, will enable the traveller to form some idea of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks.

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Abbreviations.

R. = Room.	N. = North, northern, etc.
B. = Breakfast.	S. = South, etc.
D. = Dinner.	E. = East, etc.
A. = Attendance.	W. = West, etc.
L. = Light.	r. = right.
M. = English mile.	l. = left.
ft. = English foot.	hr. = hour.

The letter *d* with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles placed before the principal places on railway-routes and high-roads generally indicates their distance from the starting-point of the route.

Asterisks are used a marks of commendation.

BELGIUM.

I. Plan of Tour.

Belgium is now so completely intersected by a network of railways, that the traveller will rarely have occasion to travel by any other conveyance; but a steamboat-trip on the Meuse, and a few excursions on horseback or on foot in the neighbourhood of Liège, Namur, Dinant, Spa, etc., should not be omitted; for these are foremost among the many beautiful and historically interesting districts of which Belgium can boast. On the whole, however, the works of the painter and the architect are Belgium's great attractions; and as a large proportion of the traveller's time will probably be spent in the cities and larger towns, he is recommended to select the spring or autumn in preference to the summer for his tour. Those who are already acquainted with the towns and their treasures of art, or whose object is retirement and repose, will find many delightful spots for spending the summer on the banks of the Meuse, or in the environs of Spa.

The following tour, beginning at Ostend and terminating at Antwerp, will serve to convey an idea of the time requisite for a glimpse at the chief attractions of Belgium. Travellers entering Belgium from France, Holland, or Germany, will find no difficulty in planning other tours with the aid of the map.

Ostend and Bruges	1½ day
Ghent	1 ,,
Courtrai, Tournai, Mons	2 ,,
Charleroi, Namur	1 ,,
Valley of the Meuse, Dinant	1½ ,,
Liège and Seraing	1 ,,
Mastricht and the Petersberg	1 ,,
Louvain and Brussels	2 ,,
Waterloo	1 ,,
Malines	1 ,,
Antwerp	2 ,,
	15 days.

In order to prevent loss of time in exploring towns, the traveller should carefully consult the plans before leaving his hotel, and if pressed for time he had better hire a cab or *vigilante* by the hour, dismissing it, however, when a prolonged visit to a picture-gallery or

museum is contemplated. The Handbook renders the services of commissionnaires and guides entirely superfluous (half-a-day 2-3, whole day 4-5 fr.), and the traveller is particularly cautioned against employing those of an inferior class by whom he is importuned in the streets.

II. Money and Travelling Expenses.

Money. The Monetary System of France was introduced into Belgium in 1833; and by the Convention of Paris of 1865 Belgium belongs to a monetary league with France, Switzerland, and Italy. One franc, 100 centimes, 80 German pfennings, 40 Austrian kreuzers, 47 Dutch cents, 20 American cents, and $9^3/_4$ pence are all nearly equivalent (see the money-table at the beginning of the book). The coins in common circulation are French Napoleons (20 fr.) in gold; 5, $2^1/_2$, 1, $^1/_2$, and $^1/_5$ fr. pieces in silver; 10, 5, 2, 1 c. in copper; 20, 10, 5 c. in nickel. English and French banknotes and English gold are received at all the principal towns, hotels, and railway-stations at their full value (1*l.* = 25 fr.). Belgian notes from 20 to 1000 fr. are current in all parts of Belgium, but do not realise their full value in France or elsewhere. English circular notes are recommended for the transport of large sums, in preference to banknotes or gold, as they always realise a favourable exchange, and as, if lost, their value is recoverable.

Expenses. Hotels of the highest class are somewhat expensive at Brussels and the principal Belgian watering-places, but in most other parts of the country they will be found cheaper than in England. The average charges are as follows: bed 3 fr., coffee and rolls $1^1/_2$ fr., dinner 4-5 fr., $^1/_2$ bottle of Bordeaux $1^1/_2$-2 fr., attendance 1 fr. — The table d'hôte dinner in the larger towns is generally at 4.30 or 5 p.m. — Supper may be ordered at a fixed charge of 2 fr. or upwards. The charges at hotels of the second class are about one-third lower, while the accommodation is sometimes quite as good, although less pretending. Hotel-expenses therefore need not exceed 10-15 fr. per day; the fees payable at picture-galleries, museums, and churches amount to 3-4 fr. per day, and travelling expenses to 8-10 fr.; so that most travellers should be prepared for a daily expenditure of at least 25-30 fr. each. On the other hand the 'voyageur en garçon', the artist, the student, and the pedestrian may easily reduce their expenditure to half that sum without much diminution of comfort.

III. Passports. Custom House.

Passports. These documents are now dispensed with in Belgium, but they are occasionally useful in proving the traveller's identity, procuring admission to private collections, etc., and they must be shown in order to obtain delivery of registered letters.

Custom House. The formalities of the *douane* are generally very lenient. The traveller should always, if possible, superintend the examination of his luggage in person. In crossing a frontier even the smaller articles of luggage usually kept in the railway carriage have to be submitted to inspection. The traveller is allowed 1 lb. of tobacco or cigars duty free, but he should declare it to the custom-house officers. When a frontier is to be crossed, ordinary passengers' luggage should never be sent by goods-train. The risk of detention, pilfering, and other vexations, far outweighs any saving of trouble or expense which this plan promises to afford.

IV. Language.

The linguist, the ethnologist, and indeed every observant traveller will be interested in the marked differences between the various races of which the Belgian nation is composed. The *Walloons* (of Namur, Liège, Verviers, etc.), who are believed to be partly of Celtic extraction, are remarkable for their enterprising and industrious, and at the same time passionate and excitable character. The *Flemings*, who constitute about three-fifths of the population, are a somewhat phlegmatic race of Teutonic origin; they are pre-eminently successful in agriculture and those pursuits in which energetic action is less requisite than patient perseverance, and their language is of the Teutonic stock, being closely akin to the Dutch. Antwerp and other seaports, however, also possess a thriving commercial and seafaring Flemish population. A third element is the *French*. Political refugees and obnoxious journalists frequently transfer the sphere of their labours from Paris to Brussels, while a considerable proportion of the Belgian population in the principal towns affect French manners and customs, are frequently educated in France, and are often entirely ignorant of the Flemish language. A valuable and interesting work, to which reference is frequently made in the Handbook, is the '*Descriptio totius Belgii*' by the learned Florentine *Guicciardini* (d. 1589), who in his capacity of Tuscan ambassador resided for several years in the Netherlands. '*Leodicum*' (Liège), he says, '*utitur lingua Gallica*, *Aquisgranum* (Aix-la-Chapelle) *Germanica: viri Leodicenses alacres, festivi, tractabiles; Aquisgranenses melancholici, severi, difficiles. In summa, tantum alteri et natura et moribus, totaque adeo vitae ratione ab alteris differunt, quantum Galli discrepant a Germanis*'.

The boundary between the Walloon and Flemish languages is a tolerably straight line drawn from Liège southwards past Brussels to Calais, Walloon being spoken in a few isolated districts to the N., and Flemish here and there to the S. of the line.

French is the language of the government, the legislature, the army, of most of the newspapers, of public traffic, of literature, and indeed of all the upper classes, as it has been since the time of the crusades.

The WALLOON language, which resembles a very corrupt dialect of French, or *rouchi français* as it is termed by the French, is a Celtic-Franconian-Romanic patois, occurring occasionally in ancient documents and poems, and not entirely without its literature, but almost as unintelligible to a Frenchman as to an Englishman or a German. Guicciardini describes it as '*sermo communiter Gallicus; sed quia Galliam inter atque Germaniam positi, corruptus valde et perabsurdus*'. The linguist who desires to form some acquaintance with the Walloon language is referred to two excellent works published at Liège in 1845: '*Poésies en patois de Liège, précedées d'une dissertation grammaticale sur ce patois, et suivies d'un glossaire par Simonon*', and the '*Dictionnaire étymologique de la langue Wallonne par Ch. Grandgagnage*', the latter unfortunately uncompleted. Liège also possesses an excellent *Société de Littérature Wallonne*, the object of which is to disseminate useful literature. The following popular rhymes from the '*Almanach par maître Matthieu Laensbergh*' will serve as a specimen of the language:

JANUARY:

Il gna pu d'broûli ki d'poussîr.	Il y a plus de brouillard que de poussière.

FEBRUARY:

Li chôd' sop' so on vi stoumak,	La chaude soupe sur un vieil estomac,
So n'freut pai, on bon spet cazak,	Dans un pays froid une bonne épaisse casaque,
Ni fri nin pu d'bin ki l'solo,	Ne ferait pas plus de bien que le soleil,
Si voléf' lûr on po sor no.	S'il voulait luire un peu sur nous.

APRIL:

C'est l'useg dis't-on d' s'attrapé	C'est l'usage, dit-on, de s'attraper
Lonk et l'aut', li prumî d'avri:	L'un et l'autre le premier d'avril:
Si c'n'esteu ko qu'po s'diverti,	Si ce n'était que pour se divertir,
Qu'on koirah' in' got' à s'dupé!	Qu'on cherchât un peu à se duper!
Mais c'n'est pu po rir' qu'on s'surprin,	Mais ce n'est plus pour rire qu'on se surprend,
Dèmon si on ce reïe, ci n'est k' de gros des dîn.	Du moins si l'on en rit ce n'est que du gros des dents.
On s'lromp', on s'dispoïe al tournaïe:	On se trompe, on se dépouille tour à tour:
C'est l'prumî d'avri tot' l'annaïe!	C'est le prem. d'avril toute l'année.

The FLEMISH language differs but slightly from the Dutch, both being branches of the same family of Germanic languages. In the middle ages they formed but one tongue, and even at the present day the Flemish spoken language differs no more from the Dutch than some German dialects do from each other, while the written languages are almost identical, especially since about 1864, when the Flemish writers ceased to use certain unimportant orthographical peculiarities that had previously distinguished the languages. Flemish, although a rich and expressive language, cannot be called a highly cultivated tongue, being spoken by the uneducated classes only, and possessing but little original literature. Centuries of

Spanish, Austrian, and French domination have left the Flemish language unaltered for the simple reason that it was never used as a written language, except for catechisms, prayer-books, legends, etc., for the use of the lower classes. Since the year 1840 several scholars of eminence and a number of learned societies have zealously striven to procure the introduction of Flemish into the higher political and social circles, but their efforts have hitherto met with indifferent success. A law was passed in 1873 permitting a more general use of Flemish in judicial proceedings than had previously been competent; but, while this may tend to preserve and purify the language, the fact remains unchanged, that a knowledge of French is still considered indispensable to all but the lowest agricultural and labouring classes.

The following peculiarities of pronunciation are common to Flemish and Dutch: *y* (in Dutch *ij*) is pronounced like the English ā-ee (but in West Flanders like e), *u* like the French u, *eu* like the French eu, *eeu* like the English a (in *fate*), *oe* like oo, *ae* like ah, *ou* as in English, *ui* like the French eu-i, *oei* like we, *sch* like s and the guttural ch in the Scotch *loch*, and *sch* at the end of a word almost like s.

After what has been said, it need hardly be added that a slight knowledge of French will enable the traveller in Belgium to converse with every one with whom he is likely to come in contact, and that an acquaintance with the Flemish and Walloon dialects will probably be of little use except to the philologist. Those who are ignorant of French will be glad to know that English is spoken at most of the principal hotels throughout the country.

V. Churches, Picture Galleries, and Collections.

The Churches (Roman Catholic) are usually open from 6 a.m. till noon, but in the afternoon the visitor must apply to the sacristan. If the architecture or the pulpit be the chief object of interest it may be inspected in the forenoon, but when pictures are to be seen the attendance of the sacristan is necessary, as they are often covered with curtains or concealed in side-chapels. The best hours in this case are 12-4 p.m., when there is no service. Fee for one person ½-1 fr., and for a party more in proportion. In many churches the fees are fixed by tariff.

Picture Galleries and Collections are generally open gratis from 10 or 11 a. m. till 3 or 4 p. m., but on certain days a trifling fee for admission (½-1 fr.) is sometimes charged. For admission to town-halls and similar sights, the fee is usually about the same. In visiting a private collection a single traveller is expected to give a gratuity of 1-2 fr.

VI. Railways.

The most trustworthy time-tables are contained in the '*Guide officiel des voyageurs sur tous les chemins de fer de Belgique*', published monthly, and sold at all the principal railway-stations (edition in yellow cover, with map, 25 c.).

The fares on most of the lines are extremely moderate, and with a few exceptions are the lowest in the railway world. On 1st November 1871, the tariff was revised, the fares for longer distances being slightly raised, and those for shorter diminished. The high rates charged for international traffic were also reduced to the same rates as for inland traffic. The charges per Engl. M. are now about 17 c. for the first, 11 c. for the second, and $8\frac{1}{2}$ c. for the third class; express fares are somewhat higher. Return-tickets available for two days are also now issued at a reduction of 20 per cent.

Luggage must be booked and paid for separately. On most of the international through-routes 56 lbs. are free, but on the inland routes the cost of its transport not unfrequently amounts to as much as a second or third class fare. The traveller is therefore recommended to restrict his requirements if possible to the limits of a travelling-bag or moderate valise, which when necessary he can wield unaided, and take with him into the railway-carriage, so as to avoid the delay and expense incurred in booking it for the luggage-van. Anything over 56 lbs. in weight, however, must be booked, and should be at the office at least $\frac{1}{4}$ hr. before the train starts. The luggage-offices are closed 3 min. before the hour of departure. An advantage peculiar to the Belgian railways is, that, in the case of the inland traffic, luggage may always be forwarded by passenger-train whether the sender takes a personal ticket for the journey or not. Luggage may be insured at a charge of 10 c. per 100 fr. of the value.

There are Refreshment Rooms at a few of the Belgian stations only. Their charges are mentioned in the above-noted official guide (*Buffets-Restaurants tarifés*).

VII. History and Statistics.

The country called Belgium at the present day, which was originally peopled with a race of Celtic origin, and was subsequently overrun by Teutonic invaders, was conquered by *Caesar*, and remained under Roman supremacy until the beginning of the 5th century, when the Salic Franks established themselves in the district between the Schelde, the Meuse, and the Lower Rhine.

In the 9th century the country formed part of the Empire of Charlemagne. By the treaty of Verdun (843) the western provinces, Flanders and Artois, became part of France, while the eastern, including Brabant, fell to the share of Germany. With the development of the feudal system various hereditary principalities were established here as elsewhere. Thus arose the states

of *Flanders*, *Artois*, *Hainault*, *Namur*, the duchies of *Brabant* and *Limburg*, the principality of *Liège*, the county of *Antwerp*, and the lordship of *Malines*, which at a later period rendered themselves independent of their powerful neighbours. Flanders, which attained to great prosperity by means of its manufactures and commercial enterprise, carried on a long-continued struggle against France, the result of which, chiefly through the strenuous exertions of the cities of Ghent and Bruges, was the establishment of its complete independence. On the extinction of the male line of the Counts of Flanders in 1385, Flanders became annexed to *Burgundy* by the marriage of Philip the Bold with a daughter of the Flemish princely race, and by the beginning of the 15th cent. most of the other states were also united, by means of later marriages and other contracts, inheritance, etc., under the supremacy of the Dukes of Burgundy. This change of dynasty was most favourable to the growth of art in the Netherlands. The splendour-loving Philip the Bold (d. 1404) employed artists of every kind, particularly goldsmiths, while the name of his grandson *Philip the Good* (1419-1467), to whom Jan van Eyck was court-painter, is inseparably connected with the first bloom of Flemish painting.

In 1477 the Netherlands came into the possession of the *House of Hapsburg* by the marriage of *Mary of Burgundy*, the daughter of *Charles the Bold*, the last Duke of Burgundy, with *Maximilian*, afterwards Emperor of Germany. *Charles V.*, grandson of Maximilian, who was born at Ghent in 1500, and subsequently became Emperor of Germany and King of Spain, succeeded to the whole of these provinces, which on his abdication in 1555 came under the sway of his son Philip II. Thenceforward the Netherlands were subject to *Spanish Supremacy*. Philip appointed his half-sister, *Margaret of Parma*, regent of the Netherlands (1559-67), and selected *Granvella*, Bishop of Arras, as her counsellor and assistant. Religious agitations, the excessive increase of the number of the bishops (1559), the burdensome presence of the Spanish troops, and other grievances led to numerous tumults, to suppress which the king dispatched the *Duke of Alva* to the Netherlands with an army of 20,000 men. The extreme cruelty with which Alva fulfilled his task resulted in the famous revolt of the United Netherlands in 1568. Success was achieved by the northern provinces only, which now constitute the Kingdom of Holland, whilst the southern districts, the present Kingdom of Belgium, after protracted and fierce struggles, still continued to groan under the oppressive yoke of the Spaniards. At length, under the régime of *Alexander Farnese*, Duke of Parma (1578-96), the third governor after Alva, Belgium also succeeded in recovering the civic liberties in behalf of which the war had originally broken out.

In 1598 the 'Spanish Netherlands' were ceded by Philip II. as a fief to his daughter *Clara Isabella Eugenia* on the occasion of her

marriage with *Albert*, Archduke of Austria, the Spanish governor. Under their régime the wounds which the country had suffered during the war began to heal. The princely pair exerted themselves in every way to promote the welfare of the provinces under their care; industry and commerce once more flourished, and the administration of justice was reorganised. Their religious zeal, of a strong anti-reformation type, was displayed in the foundation of new monasteries, colleges, and other Roman Catholic institutions, but at the same time materially contributed to the development of art. Numerous churches, in the gorgeous but somewhat degraded taste of the period, were built and decorated with brilliant altar-pieces. The Archduke and his wife, moreover, rendered the country an important service by securing the services of Rubens, the greatest of Belgian painters, who in 1609 had made up his mind to settle in Italy. They appointed him their court-painter, permitting him at the same time to reside at Antwerp, the centre of Flemish art.

After Albert's death without issue (1621) the Netherlands reverted to Spain, which during the wars of the latter half of the 17th cent. was obliged to cede many of its provinces (Artois, Thionville, etc.) to France. In 1714 these provinces were awarded by the Peace of Rastadt to the House of Austria.

The '*Austrian Netherlands*' were wisely and beneficently governed by the archdukes of Austria, who held the office of Stadtholder, and for a brief period the glorious days of the Burgundian régime appeared to have returned. The governors of that period, especially under the Empress Maria Theresa, are still gratefully remembered by the Belgians. The opposition which the reforms of the *Emp. Joseph II.* encountered at length (in 1789) gave rise to the 'Brabant Revolution', headed by *Van der Noot* and *Vonk*, but the independence thus attained lasted for a single year only, and under *Emp. Leopold II.* the Austrians again took possession of the country.

This revolution, however, paved the way for the interference of the French, whose aid had been invoked by the ecclesiastical and the liberal parties. In 1794 the whole of Belgium was occupied by *French Republicans*, who divided it into nine departments. In 1814 the French supremacy was finally shaken off.

The Treaty of London, of 28th June, 1814, and the provisions of the Congress of Vienna, of 7th June, 1815, united Belgium and Holland under the name of the *Kingdom of the Netherlands*, and elevated *William of Orange*, son of the former stadtholder of the Seven Provinces, to the newly constituted throne. Belgium was again severed from her constrained union with Holland by the Revolution of 1830. On 10th Nov. the provisional government summoned a national congress, by which the Duc de Nemours, son of Louis Philippe, was invited to become the sovereign of Belgium. The French monarch having declined the dignity in behalf of his

son, *Leopold of Saxe-Coburg* was next selected by the congress, and that prince accordingly ascended the throne on 21st July, 1831.

The treaty of the intervening powers, signed at London on 15th Nov., 1831, by the representatives of the five great powers and of Belgium, although not finally recognised by the exasperated King of Holland till 1839, constituted the *Kingdom of Belgium* one of the independent European states, and determined the boundaries and the relations between the two disunited kingdoms.

King Leopold II., born in 1835, the son of Leopold I. (b. 1790, d. 1865) and of Louise, his second consort, daughter of Louis Philippe (d. 1850), ascended the throne on 10th Dec., 1865. His *Queen* is Marie Henriette, daughter of the late Archduke Joseph. The royal family consists of the Princesses Louise (b. 1858; married in 1875 to Prince Philip of Saxe-Cobnrg), Stephanie (b. 1864; betrothed to Rudolph, Crown Prince of Austria), and Clementine (b. 1872). Leopold, the only son (b. 1859), died at the age of ten. The Count of Flanders (b. 1845), who is married to a German Princess, is the King's brother. Charlotte, the widow of Maximilian, Emp. of Mexico (d. 1867), is a sister of Leopold II.

Extent. The extreme length of the kingdom, from N.W. to S.E., is 179 Engl. M., breadth from N. to S. 110 M., area 11,235 sq. M.

Population (in 1878) 5,476,668 (in 1831, 3,785,864 only), of whom about $2^1/_2$ millions are Flemings, and about 2 millions Walloons. The Roman Catholic religion is greatly predominant, about 15,000 only of the population being Protestants, and 3000 Jews; and of these two sects more than half are resident in the provinces of Antwerp and Brabant. In East Flanders, the most densely peopled district, there are 760 inhab. to each sq. M., while in the Province of Luxembourg, the most thinly peopled, there are 128 only. E. Flanders, and next to it the Provinces of Brabant and Hainault, are, with the exception of some of the manufacturing districts of England, among the most densely peopled districts in the world.

Provinces. The country is divided into nine provinces, viz. *Antwerp*, *Brabant*, *W. Flanders*, *E. Flanders*, *Hainault*, *Liège*, *Limburg*, *Luxembourg*, and *Namur*. In W. Flanders one person in 8 is a pauper, in E. Flanders one in 16, in Hainault one in 20, in Limburg one in 24, in Liège one in 28, in Brabant one in 36, in Antwerp one in 41, in Namur one in 91, and in the wooded Province of Luxembourg one in 660 only. On the other hand there are eight persons only in the whole Province of Luxembourg who are qualified to become senators, *i.e.* who pay taxes to the amount of 2116 fr. and upwards, and are above 40 years of age, while in Brabant the number of such persons amounts to 91.

Clergy. The number of the Roman Catholic secular clergy is about 5750, that is, one on an average for every 950 of the population, each of whom receives an average stipend of upwards of 700 fr. from the state; the number of the regular clergy is about 3000.

There are also upwards of 12,000 nuns and sisters of charity, who as well as the monks, are chiefly engaged in tuition and attendance on the sick and indigent. The donations and subscriptions to the funds of the Church amount to over 800,000 fr. annually. The Archbishop of Malines is the primate of Belgium, and there are five dioceses, viz. those of Liège, Namur, Tournai, Ghent, and Bruges.

ARMY. The Belgian army, when on a war-footing, consists of 103,890 men, of whom 3373 are officers, and in time of peace, of 48,380 men. The army is composed of the following regiments: 1 Carabineers, 3 Riflemen (infantry), 14 Infantry of the line, 1 Grenadiers (each of these consists of 4500 men and 103 officers); 2 Chasseurs-à-cheval, 2 Lancers, 2 Guides, whose celebrated band is one of the best in Europe (each of these consists of 5 squadrons of 170 men and 6 officers); 4 Field Artillery (40 batteries of 6 guns each, 4 mounted), 3 Fortress Artillery; 1 Engineers; 1 Telegraph, and 1 Railway company. There are also several companies of the military train and pontoniers. The country is divided into four military districts, each containing four active and one depôt division. The principal military depôt is at Antwerp. — The *Garde Civique*, or militia, consists of 29,833 men.

The national colours, adopted in 1831, are red, yellow, and black, placed in three perpendicular stripes, which were the colours of the ancient Duchy of Brabant. The armorial bearings of Belgium consist of the Lion of Brabant, with the motto '*L'union fait la force*'.

REVENUE. The national income in 1879 was estimated at 264,435,260 fr. (*i.e.* 10,577,410*l.*), the expenditure at 272,344,317 fr.; the national debt amounted to 1,568,073,755 fr.

Belgium possesses 50 merchant-ships, including 28 steamers, of an aggregate burden of 48,405 tons, and 278 fishing-boats of 9010 tons.

CHARACTERISTICS. Those indicated by the following monkish lines are said to exist to some extent even at the present day: —

'*Nobilibus Bruxella viris, Antwerpia nummis,*
Gandavum laqueis, formosis Bruga puellis,
Lovanium doctis, gaudet Mechlinia stultis'.

(Brussels rejoices in noble men, Antwerp in money, Ghent in halters, Bruges in pretty girls, Louvain in learned men, and Malines in fools.) Halters are mentioned in connection with Ghent in allusion to the frequent humiliations to which its turbulent citizens were subjected by their sovereigns. The unenviable reputation of the citizens of Malines originated in the story that they once mistook the moon shining through their cathedral-tower for a conflagration, and endeavoured to extinguish it by means of the fire-engines.

HOLLAND.

I. Plan of Tour.

The following tour of a week is recommended to the traveller whose time is limited: —

	Day
From London to *Rotterdam* by steamboat; or from Antwerp to Rotterdam by railway	1
Rotterdam, and thence by railway to the *Hague*	1
To *Scheveningen;* also visit *'T Huis ten Bosch.*	1
To *Leyden*, and the same evening to *Haarlem*	1
Haarlem, and in the evening to *Amsterdam*	1
Amsterdam, and Environs	1
To *Utrecht* and thence by railway to *Arnhem*	1

A hasty glance at the principal places in Holland may thus be obtained in a week or ten days, but the traveller whose time permits should devote a longer period to this interesting country. The following will be found a pleasant and instructive tour of a fortnight: —

	Days
From London, or from Antwerp, to *Rotterdam*	1
Rotterdam and *Delft*	1
The *Hague* and *Scheveningen*	2
Leyden and *Haarlem*	1½
Alkmaar; Helder, and back to Haarlem	3
Amsterdam and Environs	3
Utrecht	1
Arnhem	1

II. Money and Travelling Expenses.

Money. The Dutch currency consists of florins (gulden or guilder) and cents. The florin (1*s.* 8½*d.*) contains 100 *cents*, or 20 *stuivers*, or 10 *dubbeltjes*. The current gold coins are pieces of 5 and 10 fl., known as half and whole Willemsd'or, or Gouden Willem, respectively; the silver coins are pieces of 2½ *(rijksdaalder)* and 1 florin, and of 50, 25 *(kwartje)*, 10 *(dubbeltje)*, and 5 *(stuiver)* cents. A stuiver, or 5 cents, is worth 1*d.* English. English, French, or German money is taken at the hotels and railway-stations. The average exchange for a Napoleon is 9 fl. 30 cents, for a sovereign 11 fl. 90 cents, for a 20 mark piece 11 fl. 80 cents.

Expenses. The hotels at the principal towns and resorts of travellers are generally clean and comfortable, but inferior to those

of Belgium and Germany. In some respects they resemble the hotels in England more than those in other parts of the continent. The usual charge for a bedroom is 1-1½ fl., breakfast (plain) 70-80 cents, table d'hôte 2½-3 fl., attendance ½ fl. — Luncheon is generally taken at 1, dinner at 5 or 6 o'clock. Although, as a nation, the Dutch are enlightened and well-educated, the class with whom the traveller comes in contact will perhaps impress him unfavourably; but quite as much real comfort and civility will be met with in Holland as in any other part of the continent.

Fees at museums, churches, etc. should not exceed 2 fl. per day. Hotel expenses amount to 7-8 fl. daily, and travelling and other expenses to 4-5 fl., so that the total cost of a tour in Holland will be 13-15 fl. a day. The 'voyageur en garçon' may reduce his expenditure to one half of this sum by breakfasting at the cafés, dining at unpretending restaurants, and avoiding the more expensive hotels. It may also be remarked that the steamboats on the canals, the Rhine, Meuse, Yssel, etc. afford a cheaper, and often pleasanter mode of travelling than the railways.

III. Passports, Custom House.

Passports may be dispensed with in Holland, as in Belgium, but the traveller had better be provided with one if he contemplates a prolonged tour.

Custom House. All new articles, especially if not wearing-apparel, are liable to pay duty according to their value, which must be declared beforehand. New articles not previously declared are liable to confiscation.

IV. Language.

A slight acquaintance with the Dutch language will contribute greatly to the instruction and enjoyment afforded by a tour in Holland, although English and French are spoken at all the principal resorts of travellers. Those who have a knowledge of German, Danish, or Swedish will recognise the identity of the roots of the great majority of the words in these languages with those of the Dutch. The language, which may be described as a Lower Franconian dialect, and which existed in a written form as early as the 13th century, developed its individuality more strongly during the wars of independence of the 17th century. It is expressive and highly cultivated, and free from the somewhat vague and ungrammatical character which stamps Flemish as a mere patois. Like other languages of purely Teutonic origin, it has admitted a considerable number of Romanic words to the rights of citizenship: thus, *kantoor* (comptoir), *kwartier* (quartier), *katoen* (coton), *kastrol* (casserole), *rekwest* (requête), *gids* (guide), etc. Words of foreign origin, however, have been imported from motives of convenience or fashion, rather than absolute necessity. The language

is remarkably rich and full of vital energy, and words of purely native growth are to be found in almost every branch of science and art. The following lines from two popular ballads will serve as a specimen: —

Wien Neêrlandsch bloed in de aderen vloeit,
Van vreemde smetten vrij,
Wiens hart voor land en Koning gloeit,
Verhef den zang als wij:
Hij stel met ons, vereend van zin,
Met onbeklemde borst,
Het godgevallig feestlied in
Voor Vaderland en Vorst.
(Tollens.)

(Literal translation: 'Let him, in whose veins flows Netherlandish blood, free from foreign stain, and whose heart glows for country and king, raise the song with us, united in sentiment, with unburdened breast, in the festal song, pleasing to God, for Fatherland, and Sovereign'.)

Wij leven vrij, vij leven blij
Op Neêrlands dierbren grond,
Ontworsteld aan de slavernij,
Zijn wij door eendragt groot en vrij;
Hier duldt de grond geen dwingelandij
Waar vrijheid eeuwen stond.
(Brand.)

(Literal translation: 'We live free, we live blithe, on Netherlands' dear ground; delivered from slavery, we are through concord great and free; here the land suffers no tyranny, where freedom has subsisted for ages'.)

The *pronunciation* of Dutch somewhat resembles that of German, but is more guttural, and therefore more difficult for the English student. The vowels *a*, *e*, *i*, *o*, *u* are pronounced as in French, and are lengthened, but not altered in sound, by being doubled (thus *oo* = *ō*); *ei* and *ij*, or *y*, are like the vowel sound in the French *pays*; *au* and *ou* like ow in now, but broader (aw-oo); *eu* like the French eu or the German ö; *oe* like the English oo or the German u; *ui* like the vowel sound in the French *feuille*. In most other combinations of vowels each retains its usual sound. All the consonants are pronounced as in English, except *g* and *ch*, which have a guttural sound like the ch in the Scotch word *loch*, or the g in the German *Tag*; *w*, which is pronounced like v; and *j* like the English y or ee.

The *definite article* is *de* for the masculine and feminine, and *het* for the neuter; genitive *des*, *der*, *des*, or *van den*, *van de*, *van het*; dative *den*, *der*, *den*, or *aan den*, *aan de*, *aan het*; plural for all genders *de*, *der*, *den*, *de*.

The *declension* of substantives and adjectives resembles the German. The plural of substantives is formed by the addition of *s* or of *en* (dative plural always *en*).

The *pronouns* are *ik*, I; *mij*, me, to me; *gij*, thou, you; *u*, thee, to thee, you, to you; *hij*, he; *hem*, him, to him; *het*, it; *zij*, she; *haar*, her, to her; *zij*, they; *hun*, to them; *hen*, them. *Mijn*, *mijne*, my; *uw*, *uwe*, thy, your; *zijn*, *zijne*, his; *haar*, *hare*, her; *onze*, *ons*, our; *hun*, *hunne*, their. *Wie*, who (interrog.); *wat*, what; *hoe*, how; *wanneer*, when.

Cardinal numbers: een, twee, drie, vier, vijf, zes, zeven, acht, negen, tien, elf, twaalf, dertien, veertien, vijftien, zestien, zeven-

tien, achtien, negentien, twintig, een en twintig, etc., dertig, veertig, vijftig, zestig, zeventig, tachtig, negentig, honderd, duizend. *Ordinal numbers:* de eerste, de tweede, de derde, de vierde, achtste (8th), etc., de twintigste, de tachtigste (80th), etc. *Partitive numbers:* een half, een derde, een vierde, etc.

Auxiliary verbs. Hebben, to have; *zijn* or *wezen*, to be; *zullen*, the infinitive of shall or will (future sense); *worden*, to be (in the formation of the passive voice).

ik heb	*ik ben*	*ik zal*	*ik word*
gij hebt	*gij zijt*	*gij zult*	*gij wordt*
hij, zij heeft	*hij, zij is*	*hij, zij zal*	*hij, zij wordt*
wij hebben	*wij zijn*	*wij zullen*	*wij worden*
gij hebt	*gij zijt*	*gij zult*	*gij wordt*
zij hebben	*zij zijn*	*zij zullen.*	*zij worden*
gehad, had.	*geweest*, been.		*geworden*, been.

The *conjugation* of verbs and the *construction* of sentences closely resemble the German.

The form of address among the upper classes is always *U* (properly *Uwe Edele*, Your lordship, Ital. Vossignoria), with the third person singular, and often with the addition of *Mynheer*. A married lady is addressed as *Mevrouw* (pronounced Mĕfrow), a young lady as *Jungjuffrouw*. *Juffrouw* is uniformly used in addressing bar-maids, female attendants in shops, etc. — Among the common people *gij* or *jij*, abbreviated into *je*, is used with the second person plural. *Je* is also made use of in familiar speech by persons of the upper ranks, but the stranger is recommended to abide by the more formal mode of address.

Mag ik u vragen, hoe ga ik naar . . ?	May I ask you how I am to go to . . ?
Welke is de kortste weg naar . . ?	Which is the shortest way to . . ?
Ga regt uit, en dan de eerste straat links, regts.	Go straight on, and then by the first street to the right, to the left.
Ik dank u, mijnheer.	Thank you, Sir.
Ik zal met den spoorweg (or simply *met het spoor) rijden.*	I shall travel by railway.
Kruijer, breng de bagage naar het spoor.	Porter, take the luggage to the station.
Ik geloof het is te laat.	I believe it is too late.
In welke klasse gaat gij?	In which class will you go?
Ik zal een kaartje vor de tweede klas nemen.	I shall take a ticket for the second class.
Hoe laat is het?	What o'clock is it?
Het is kwartier voor tweeën, over drieën, halftien.	It is a quarter to two, a quarter past three, half-past nine.
De trein vertrekt ten vijf uur en komt ten tien aan.	The train starts at 5 o'clock and arrives at ten.
Hoe lang houden wij hier still?	How long do we stop here?

Waar zijn wij nu?	Where are we now?
Dit is de laatste station.	This is the last station.
Koetsier, breng ons naar . .	Coachman, drive us to . . .
Wacht, ik moet nog mijne bagage halen.	Wait, I must fetch my luggage.
Bij het hôtel . . . ophouden.	To stop at the . . . hotel.
Hoeveel is de vracht?	What is the fare?
Een fooi.	A fee.
Kan ik een kamer hebben? met één bed, twee bedden.	Can I have a room? with one bed, with two beds.
Zeker, mijnheer.	Certainly, Sir.
Kellner, wat hebt gij te eten? het ontbijt, het middaggeten, het avondeten; drinken.	Waiter, what have you to eat? breakfast, dinner, supper; to drink.
Breng mij gebraden rundvleesch, schapenbout, kalfsborst, ham, visch, aardappelen, groente (fem.), *brood, boter, vruchten, kaas, wijn, bier. Mes, vork, lepel, glas, bord, eene flesch.*	Bring me roast beef, leg of mutton, breast of veal, ham, fish, potatoes, vegetables, bread, butter, fruit, cheese, wine, beer. Knife, fork, spoon, glass, plate, bottle.
Ik zal morgen ten zeven ure vertreken; wek mij ten zes.	I shall start to morrow at 7 o'clock; wake me at 6.
Hoeveel bedraagt onze nota?	How much does our bill come to?
Wat moeten wij u betalen?	What must we pay you?
In welke straat is het museum?	In which street is the museum?
Hoe ver is het van hier?	How far is it from here?
Wanneer is het geopend?	When is it open?
Dagelijks kosteloos, van tien tot drie uur.	Daily, gratis, from ten to three.
'S woendags en 's zaturdags tegen entréegeld.	Wednesdays and Saturdays on payment.
Zondag, maandag, dingsdag, donderdag, vrijdag.	Sunday, Monday, Tuesday, Thursday, Friday.
Heden, morgen, gisteren.	To-day, to-morrow, yesterday.
Ik wensche eenige photographiën te koopen, gezigten van . . ., kopijen naar de schilderijen van . . .	I want to buy some photographs, views of . . ., copies of the paintings of . . .
Laat mij zien wat gij hebt.	Let me see what you have.
Dat is niet mooi.	That is not pretty.
Wat is de prijs?	What is the price?
Wat vraagt gij er voor?	What do you ask for this?
Ik heb geen klein geld bij mij; kunt gij mij wisselen?	I have no change with me; can you change me (some money)?
Ja, mijnheer; neen, mijnheer.	Yes, sir; no, sir.
Als 't u belieft.	If you please.
Met vragen komt men te Rome.	By questioning one gets to Rome.

V. Picture Galleries and Collections.

Picture Galleries and Collections are generally open from 10 a.m. till 3 or 4 p.m. — In all collections belonging to the state gratuities are forbidden; sticks and umbrellas must be given up at the door, but no charge is made for taking care of them. These last remarks do not apply to municipal collections. The usual gratuity at private collections is 1 fl.

VI. Railways.

Most of the remarks made with regard to Belgian railways apply to the Dutch also, except that the fares in Holland are considerably higher. In 1878 there were about 675 M. of government, and 345 M. of private lines in use.

The best railway, steamboat, and diligence time-tables are contained in Van Santen's *Officieele Reisgids voor Nederland*, published monthly (with map, price 20 cents). The hours of departure of the fast trains (1st and 2nd class) are printed in Italics; *v.* (vertrek) means departure, and *a.* (aankomst) arrival. To change carriages is *overstappen*.

VII. Dutch Characteristics.

Towns. Most of the Dutch towns, especially those in Noord-Holland, Zuid-Holland, Friesland, and Groningen, as well as the open country, are intersected in every direction by canals *(Grachten)*, which are generally enlivened with numerous barges. The different quarters of the towns are connected by means of drawbridges *(ophaalbruggen)*, now being replaced, however, by swing-bridges *(draaibruggen)*. The roads and streets skirting the canals are usually planted with trees, which render them shady and picturesque.

The Dutch houses are generally lofty and narrow, and constructed of red brick and white cement. The beams occasionally seen projecting from the gables are used for hoisting up goods to the lofts, which are used as magazines. The windows of the ground-floor being generally of ample dimensions, and polished with the scrupulous care which characterises the Dutch of all classes, the houses present a far more cheerful and prosperous appearance than is usual in large towns. At the cellar-doors in the side-streets, sign-boards with the words '*water en vuur te koop*' (water and fire to sell) are frequently observed. At these humble establishments boiling-water and red-hot turf are sold to the poorer classes for the preparation of their tea or coffee. Many of the houses and public buildings are considerably out of the perpendicular, a circumstance due to the soft and yielding nature of the ground on which they stand.

In many Dutch towns the custom prevails of affixing bulletins to the doors of houses in which persons are sick, in order that their

friends may be apprised of the state of their health without knocking or ringing. At Haarlem and Enkhuizen the birth of a child is announced by means of a small placard adorned with red silk and lace, and the friends of the family are entertained on these occasions with '*kandeel*' (a kind of mulled wine) and '*kaneel-koekjes*' (cinnamon-cakes). Betrothals are celebrated by an unlimited consumption of '*bruidsuiker*' ('bridal sugar', or sweet cakes) and '*bruidstranen*' ('bridal tears', as the spiced wine is figuratively called).

The *Chimes* in the towers of the churches, or other public buildings, proclaim the quarters of every hour by playing a few bars of some popular or operatic air, a pleasing custom, of which however the effect is destroyed by too frequent repetition.

The '*Gaper*' (gaper), a painted Turk's or Moor's head, is the customary sign of the druggists' shops. A large crown, decorated with box-leaves and gilding, suspended beneath the Dutch flag, is an indication that new herrings have arrived in the shop thus adorned. '*Tapperij*' (tap-room), or '*hier verkoopt man sterke dranken*' (strong drinks are sold here), are the common signs for taverns. '*Dit huis is te huur*' (this house is to hire, or let) is also frequently observed.

Stoofjes, or foot-warmers, are universally employed by the female members of the community, and are seen in great numbers in the churches.

The Dutch love of cleanliness sometimes amounts almost to a monomania. The scrubbing, washing, and polishing which most houses undergo once every week, externally as well as internally, are occasionally somewhat subversive of comfort. Spiders appear to be regarded with especial aversion, and vermin is fortunately as rare as cobwebs.

Country Houses *(buitenplaatsen*, or *buitens)*. Although nature has not bestowed her charms lavishly on Holland, the careful cultivation of the fields, gardens, and plantations imparts a picturesque and prosperous appearance to the country. In the vicinity of the larger cities, especially on the Vecht between Utrecht and Amsterdam, and also at Arnhem, Haarlem, etc., numerous villas and country-seats are seen near the roads and canals, frequently enclosed by carefully kept gardens, parks, and pleasure-grounds. These paradises of the Dutch gentry and retired merchants, which are too often built in bad taste, and disfigured with paint and stucco, usually bear inscriptions characteristic of the sentiments of their proprietors, and breathing a spirit of repose and comfort. Thus: '*Lust en Rust*' (pleasure and repose), '*Wel Tevreden*' (well content), '*Mijn Genoegen*' (my satisfaction), '*Mijn Lust en Leven*' (my pleasure and life), '*Vriendschap en Gezelschap*' (friendship and sociability), '*Vreugde bij Vrede*' (joy with peace), '*Groot Genoeg*' (large enough), '*Buiten Zorg*' (without care). Many villas rejoice

in much lengthier titles, which perhaps appear peculiarly appropriate to the occupants, but cannot fail to excite a smile when read by strangers. Few of these country-houses are seen from the railway, and the traveller should therefore endeavour to visit some of the more attractive of those mentioned in the following pages.

The *Village Feasts* (*'kermis'*, literally 'church-mass', *i. e.* the anniversary of the foundation of the church) form a substitute for the Carnival of Roman Catholic countries, but the gaieties on these occasions too frequently degenerate into scenes of drunken revelry. The popular refreshments at these festivities are *'Hollands'* and *'Poffertjes'*, a kind of cake sold in the booths erected for the purpose. The picturesque national *Costumes*, which are fast disappearing from the larger towns, are seen to advantage on these festive occasions.

The *Trekschuit* (literally 'draw-boat'), or passenger-barge, was formerly a conveyance universally employed in Holland, where canals are as common as roads in other countries, but it is now almost entirely superseded, partly by the railways and partly by screw-steamers.

Windmills *(molens)* are a characteristic of almost every Dutch landscape, and often occupy the old ramparts and bastions of the towns, which they appear to defend with their gigantic arms. Many of them are used in grinding corn, sawing timber, cutting tobacco, manufacturing paper, etc., but one of their most important functions is to pump up the superfluous water from the low ground to the canals which conduct it to the sea. The highly cultivated state of the country bears testimony to the efficiency of this system of drainage. Many of the windmills are of vast dimensions, each sail sometimes exceeding 60 ft. in length.

Dykes. Holland, as a whole, is probably the lowest country in the world, the greater part of it lying many feet below the sea-level. The safety of the entire kingdom therefore depends upon the dykes, or embankments, by which the encroachment of the sea is prevented. In many places these vast and costly structures are equally necessary to prevent inundation by the rivers, the beds of which are gradually raised by alluvial deposits.

The first care of the constructor of dykes is to lay a secure and massive foundation, as a preliminary to which the ground is stamped or compressed in order to increase its solidity. The dykes themselves are composed of earth, sand, and mud, which when thoroughly consolidated are entirely impervious to water. The surface is then covered with twigs of willows, interwoven with elaborate care, the interstices of which are filled with clay so as to bind the whole into a solid mass. The willows, which are extensively cultivated for the purpose, are renewed every three or four years. Many of the dykes, moreover, are planted with trees,

the roots of which contribute materially to the consolidation of the structure. Others are provided with bulwarks of masonry, or protected by stakes against the violence of the waves, while the surface is covered with turf.

The most gigantic of these embankments are those of the Helder, and of Westcapelle on the W. coast of the island of Walcheren (p. 147). The annual cost of maintaining the latter alone amounts to 75,000 fl., while the total expenditure throughout Holland for works of this description is estimated at six million florins. A corps of engineers, termed *De Waterstaat*, is occupied exclusively in superintending these works. The constantly imminent nature of the danger will be thoroughly appreciated by the stranger, if he stands at the foot of one of the great dykes at high tide, and hears the breakers dashing against the other side of the barrier, at a height of 16-18 ft. above his head. The force of the old Dutch proverb 'God made the sea, we made the shore', will also be apparent.

Canals intersect the country in every direction. They serve a threefold purpose: (1) as high-roads, for purposes of traffic; (2) as drains, by which superfluous water is removed from the cultivated land; (3) as enclosures for houses, fields, and gardens, being as commonly used for this purpose in Holland as walls and hedges in other countries. The Dutch canals differ from those in most other countries in being generally broader, but variable in width, while locks are rare, as the level of the water is nearly always the same. Those canals, however, which are connected with the sea are closed at their extremities by massive flood-gates, to prevent the encroachment of the sea when its level is higher than the water in the canal.

The principal canals are about 60 ft. in width, and 6 ft. in depth. Not only the surface of the water, but the bed of the canal is often considerably above the level of the surrounding country. The three most important works of this kind in Holland are the great *North Holland Canal* (p. 277), 42 M. in length, 43 yds. in width, and 20 ft. in depth; the *North Sea Canal* across 'Holland op zijn smaalst' (p. 280), connecting Amsterdam and the North Sea; and the *Willems-Canal* in N. Brabant.

Polder is a term applied to a morass or lake, the bed of which has been reclaimed by draining. A great part of Holland and Flanders has been thus reclaimed, and rendered not only habitable, but extremely valuable for agricultural purposes.

The first step in the process of drainage consists in enclosing the marsh with a dyke, to prevent the admission of water from without. The water is then removed by means of water-wheels of peculiar construction, formerly driven by windmills, now by steam-engines. The marsh or lake to be reclaimed is sometimes too deep to admit of the water at once being transferred to the main canals, and

thus carried off. In these cases a system of dykes, one within the other, and each provided with a canal on its exterior, forms an ascending series of levels, from the lower of which the water is gradually transferred to the higher, and thence finally into the principal channels. An excellent example of this is seen in the *Schermeer Polder* (p. 282), where four different levels have been formed. These canals, although separate from one another, are all provided with means of communication, by which if necessary the water from the higher can be discharged into the lower.

The extraordinary fertility of the land thus reclaimed is chiefly accounted for by the fact, that superfluous water can be removed by means of the water-wheels on the shortest notice, while in dry seasons a thorough system of irrigation is constantly available.

The appearance of these polders differs materially from that of the rest of the country. The speculators by whom they are drained map them out with mathematical precision into parcels, separated by canals and rows of trees at right angles, and furnished with houses of precisely uniform construction, all affording manifest indications of the artificial nature of the ground. The polders often lie under water in winter, but this by no means impairs the fertility of the soil, provided the water is not salt.

The principal polders are the Beemster, Purmer, Schermeer (pp. 278, 282), that of Haarlem (p. 216), reclaimed in 1840-53, and the recently drained polder of the Y (p. 279). It is now proposed to convert the whole of the Zuider Zee into a polder, whereby Holland would gain an additional province of 687 sq. M. in area at an estimated cost of 120 million florins, or about 34*l.* sterling per acre.

Dunes, or downs, are the low sand-hills, 30-160 ft. in height, which extend along the coast of Holland and Flanders, having been thrown up by the action of the wind and waves. Those nearest the sea are of very unsubstantial consistency, and being frequently altered in shape by the wind they afford little or no support to vegetable life. Between the central downs (the highest and broadest) and those farther inland, is situated an almost uninterrupted tract of pasture and arable land, studded with cottages, and producing excellent potatoes. Most of the downs are honeycombed with rabbit-warrens, which often afford excellent sport.

In order to prevent the sand of the downs from covering the adjacent land, they are annually sown with the plants that most readily take root in such poor soil, especially the reed-grass (Dutch, *helm; arundo arenarea*). In course of time the roots spread and entwine in every direction, thus gradually consolidating the sand. A substratum of vegetable soil once formed, the arid and useless sand-hill is converted into a smiling and fertile agricultural district, in which even plantations of pines appear to thrive.

VIII. History and Statistics.

The earliest inhabitants of the district at the embouchures of the Rhine are said to have accompanied the Cimbri and Teutoni in their expedition against Italy. Several banished tribes of the Catti, who settled in the deserted island of Betuwe (p. 297), were conquered by the Romans, whose supremacy over this part of the country continued from the failure of the great rebellion of *Claudius Civilis* till the end of the 4th cent., when the Salic Franks, the inhabitants of the banks of the Yssel, took possession of the Betuwe, and established themselves between the Schelde, Meuse, and Lower Rhine. The district to the N. E. of the Salic Franks was occupied by the Frisians, to the E. of whom were the Saxons.

The supremacy of *Charlemagne* extended over the whole of the Netherlands. Under his successors the system of investing vassal-princes with the land gradually developed itself. The most powerful of these were the *Bishops of Utrecht*, the *Dukes of Guelders*, and the *Counts of Holland*. In 1274 Count William II. of Holland was elected German Emperor through the influence of Pope Innocent IV. In 1512 the Dutch provinces were enrolled as a part of the Burgundian section of the Germanic Empire.

Under the Emperor *Charles V.* the whole of the Netherlands were united (1543), and they now enjoyed a golden era of prosperity, in consequence of the powerful protection accorded by that monarch to commerce and navigation. Under his bigoted son and successor Philip II. of Spain, after the Duke of Alva's arrival at Brussels (1568), began that memorable, and at first apparently hopeless struggle which lasted for 80 years, and terminated in the recognition of the Northern Netherlands as an independent state by the haughty Spaniards, and the establishment of the powerful Dutch Republic.

The great founder of Dutch liberty was *William of Nassau*, 'the Taciturn', Prince of Orange, a German nobleman, who was born at Dillenburg in the Duchy of Nassau in 1533. He was a great favourite of the Emperor Charles V., who appointed him, when 22 years of age only, 'stadtholder' or governor of the provinces of Holland, Zealand, and Utrecht. The Low Countries having come into the possession of the Duke of Alva, the Spanish Governor, William retired to Dillenburg, but in 1572 was invited by Holland and Zealand to take the command of their troops against the Spaniards. He shortly afterwards captured Middelburg, and succeeded in raising the siege of the distressed town of Leyden. On 29th Jan., 1579, was formed the famous defensive league of the N. Netherlands, known as the Utrecht Union. William was shortly afterwards condemned to banishment by Philip II., but the States General bravely defied the king's authority, and in 1581 formally threw off their allegiance to the Spanish crown. On 10th July, 1584, William fell by the hand of an assassin at Delft (p. 214), very shortly before

the day on which the States intended to have conferred upon him the dignity of an hereditary count of Holland. The year following his death his son *Maurice* was elected stadtholder in his stead.

Under his presidency (1585-1625) the power and wealth of the Republic rapidly increased, active hostilities were frequently undertaken against the Spaniards, and the E. Indian trading company was formed (1602). Meanwhile, however, there arose serious dissensions between the democratic and the government parties, which were greatly aggravated by the pernicious theological controversies of the *Arminians* and the *Gomarists* (p. 304). Contrary to the sound advice of the stadtholder, the States in their anxiety for commercial prosperity concluded a twelve years' peace with Spain in 1609. Incensed by the quarrels which now ensued, Maurice caused the influential *John van Oldenbarneveld*, the pensionary or chancellor of the province of Holland, then in his 72nd year, to be arrested and condemned to death by a partial tribunal in 1619 (p. 203), but by this judicial murder he did not succeed in intimidating his refractory subjects. Maurice died in 1625, and was succeeded by his brother *Frederick Henry* (1625-47), under whom the unity of the Republic became more consolidated, and the prosperity of the States reached its climax. Both by land and by sea they triumphed over the Spaniards in the hostilities which now broke out afresh; and in 1628 the gallant admiral *Piet Hein* captured the Spanish 'silver fleet'. The Dutch commerce of that period was the most widely extended in the world.

The great Dutch navigators *Houtman*, *Heemskerk*, *Davis*, *Schouten*, *Lemaire*, *Hartog*, *Edels*, *Schapenham*, *Nuyt*, *Vianen*, *Caron*, *Tasman*, *De Vries*, *Van Campen*, and *Berkel*, explored the most distant coasts in the world during this period, while the E. Indian factories, especially that of *Batavia*, which had been established in 1619, yielded a rich harvest. The Dutch school of painting now attained its culminating point (comp. p. liii), and the sciences were also highly cultivated during this prosperous epoch, as the well-known names of *Grotius*, *Vossius*, *Heinsius*, *Gronovius*, etc., abundantly testify.

Frederick Henry died in 1647, shortly before the Peace of Westphalia, by which the independence of the United States of the Netherlands was formally recognised, and was succeeded by his son *William*, then in his 21st year.

The renewal of dissensions between the States and the stadtholder determined them, on the early death of this prince in 1650, not to elect a new governor, and the reins of government were now entrusted to the distinguished Grand Pensionary *John de Witt*, an able and energetic senator.

During this period the navigation acts were passed by Cromwell, placing restrictions on the Dutch trade, and thus giving rise to the war which called into activity the talents of *Van Tromp*, *De*

Witt, *De Ruyter*, and other naval heroes, whose memory is still justly cherished by the Dutch. Within the brief period of sixteen months (1652-54) no fewer than twelve great naval battles were fought, in most of which the arms of the Republic were crowned with success. By the peace concluded in 1654, however, the States were obliged to recognise the authority of the navigation acts. In 1665 a war with England again broke out, during which, in 1667, De Ruyter even entered the estuary of the Thames with his fleet, endangering the safety of London itself, to the great consternation of the citizens. Notwithstanding this success, the peace concluded shortly afterwards was again productive of little benefit to Holland.

Meanwhile Louis XIV. of France had disclosed his designs against the Netherlands, and had taken possession of the part belonging to Spain. His proceedings against Holland, however, were checked for a time by the triple alliance between England, Holland, and Sweden, concluded by the advice of the Grand Pensionary de Witt. In 1672, after the dissolution of the alliance, Louis renewed his attacks on the now almost defenceless Union, whose army had been entirely neglected since the death of Prince William. Condé and Turenne took possession of the provinces of Guelders, Over-Yssel, and Utrecht almost without a blow, while that of Holland, with its capital Amsterdam, only succeeded in averting the same fate by means of an artificially caused inundation. The people, believing that they had been betrayed by their government, now broke out into a rebellion to which De Witt fell a victim (p. 228), and which resulted in the revival of the office of stadtholder.

William III. (1672-1702), the last and greatest scion of his house, was accordingly elected, and the office of stadtholder declared hereditary. Under his auspices, with the aid of the Elector of Brandenburg and the Spanish troops, the French were defeated, and the war was at length terminated by the Peace of Nymegen in 1678.

William III., who had thus been instrumental in asserting the liberties of Europe against the usurping encroachments of the 'Grand Monarque', married the daughter of the Duke of York, afterwards King James II. of England. In 1688 he undertook that bold expedition across the Channel which resulted in the deliverance of England from the arbitrary government of the Stuarts and the final establishment of constitutional liberty and Protestantism in Great Britain. The following year he was elected King by parliament, retaining at the same time the office of stadtholder of the Netherlands. In his new position he continued strenuously to oppose the increasing power of France. The united fleets of England and Holland gained a decisive victory over the French near La Hogue in 1692, and by the Peace of Rijswijk in 1697 Louis was compelled to restore a considerable part of his conquests. William was now

estranged from his native country, but shortly before his death, without issue, in 1702, he brought about the 'Great Alliance' which disputed the right of the French monarch to succeed to the crown of Spain.

Following the example of the States General (p. xxxi), the five most important provinces now declared the office of Stadtholder abolished. Their foreign policy, however, underwent no alteration on this account. Prince *John William Friso* (d. 1711, see p. 145), stadtholder of Friesland and cousin of William III, succeeded to the command of the army of the Republic, which took part in the war of the Spanish succession. Under his presidency the power of the States General manifested itself anew. The flower of the Dutch army fell at the bloody victory of Malplaquet (p. 154), and in 1714 the Peace Congress assembled at Utrecht, on Dutch soil.

The events of the 18th cent. scarcely require special mention. The Republic had lost its prestige, and in the continuing alliance with England the preponderating power of the latter became more and more marked. When the French entered the territory of the Republic during the Austrian war of succession, the people compelled the States to appoint *William IV.*, Prince of Orange, the son and successor of John William Friso, General Stadtholder over all the seven provinces; and in 1748 this dignity was once more declared hereditary. A revolution which broke out towards the close of the century ended in the expulsion of the Stadtholder *William V.*; but he was reinstated in his office by the Prussian army which had advanced almost unopposed to the gates of Amsterdam itself.

The importance of the Republic had now dwindled to a mere shadow. In 1795 the French Republicans, led by Dutch exiles, took possession of the country, founded the '*Batavian Republic*', and at the same time caused heavy taxes to be levied. *Schimmelpennink*, an able statesman, was created president of the new Republic, under the old title of Grand Pensionary, but in 1805 was compelled to yield up his authority to *Louis Bonaparte*, who had been created King of Holland by his brother Napoleon I. This semblance of independent existence came to an end in 1810, when *Napoleon* annexed Holland to France, declaring it to have been formed by the alluvial deposits of French rivers.

At length in November, 1813, the French were expelled from Holland by the Dutch, aided by the Russians and Prussians; and the Prince of Orange, son of William V., the last stadtholder, who died in exile in 1806, ascended the throne of Holland as an independent sovereign.

By the Congress of Vienna in 1815, the southern, or Belgian provinces of the Netherlands, were united with the northern into a single Kingdom, and the Prince of Orange was created King of the Netherlands, under the title of *William I.* This bond of union between two races differing materially in language, religion, and

character was severed by the Belgian Revolution of 1830 (comp. p. xviii). Ten years later William I. abdicated in favour of his son *William II.*, who died in 1849, and was succeeded by *William III.*, the present king (born in 1817, married first in 1839 to Princess Sophia of Wurtemberg, who died in 1877, and secondly to the Princess Emma of Waldeck in 1879; his eldest surviving son, Alexander, Prince of Orange, was born in 1851).

Area and Population. The *Kingdom of the Netherlands*, including the Province of Limburg, is 13,000 sq. M. in area, and has (1880) a population of 4,037,000 (2/5ths Rom. Cath., 70,000 Jews). Amsterdam is the capital of the kingdom, and the Hague is the residence of the king. The Netherlands are divided into eleven provinces: *N. Brabant* (capital Hertogenbosch), *Drenthe* (Assen), *Friesland* (Leeuwarden), *Guelderland* (Arnhem), *Groningen* (Groningen), *N. Holland* (Amsterdam), *S. Holland* (Hague), *Limburg* (Mastricht), *Over-Yssel* (Zwolle), *Utrecht* (Utrecht), *Zeeland* (Middelburg). Besides these provinces, the district of Luxembourg (205,000 inhab., capital of the same name) is governed by the king of Holland as grand-duke.

Revenue. The annual income of the government (exclusive of the colonies) amounted in 1879 to 111,824,697 florins (about 9,318,725*l.* sterling), and the expenditure to 118,781,491 fl., leaving a deficit of 6,956,794 florins. The national debt in 1879 amounted to 28,435,919 florins.

The national colours are red, white, and blue, placed in horizontal lines (the French are placed vertically); the motto, 'Je maintiendrai'.

Colonies. The most important Dutch colonies in the *E. Indies* are Java (capital Batavia), Sumatra, Borneo, and Celebes; in the *W. Indies* Surinam, St. Eustache, and Curaçao; to which must be added a number of factories on the coast of Guinea. The total area of these possessions amounts to 660,000 sq. M., the population to 24 1/2 million souls.

Commerce. The merchant fleet of Holland on Jan. 1, 1879, numbered 1179 vessels, of an aggregate burden of 966,993 tons. The imports in 1878 amounted to 760 million, the exports to 541 million florins.

The Army consists of 1 regiment of Grenadiers and Riflemen in 4 battalions, 8 regiments of Infantry in 4 battalions, 4 regiments of Hussars (each 4 squadrons, 1 reserve squadron, and 1 depôt), 2 regiment of Field-Artillery (14 batteries), 1 regiment of Horse Artillery (4 batteries) and 3 regiments of Fortress Artillery (14 companies), corps of the military train, pontoniers, 'depôt-battalions', instruction battalions, etc., amounting in all to 63,525 men. Beside the regular army there are the 'Schutterys', a kind of national guard, and the 'landsturm', or militia. — The army in the colonies has a strength of 38,900 men.

The Navy consisted in 1879 of 114 vessels of war with 500 guns (100 steamers with 398, and 14 sailing vessels with 102 guns), commanded by an admiral of the fleet, 2 vice-admirals, 3 rear-admirals ('schout-bij-nacht'), 20 captains, 40 commanders, etc., and manned by upwards of 5600 hands.

Executive Power. The King is assisted by 7 responsible ministers, and by a state-council consisting of 14 members nominated by himself. The functions of this body are, however, merely of a deliberative nature. — *Legislative Power:* two Chambers, the members of which are elected by the States General. The first consists of 39 members, elected by the Priovincial States or Councils for a period of nine years; the second of 80 members, elected by the district electors.

An Historical Sketch of Art in the Netherlands.

By Professor Springer.

The traveller who would explore the Netherlands without taking account of the Art Treasures still preserved there, heedlessly disregards a source of the highest gratification. The collections in the cities, as well in Belgium as in Holland, can boast that they include many of the most remarkable creations of the art of a bygone period: works, moreover, which have not found their way hither by mere accident, but grow out of the very soil, so to speak, of these Low Countries, and have their *raison d'être* in the land, in those forms and fashions which to this day repeat themselves alike in the native landscape and in the habits of the people. How much more lively is the impression received from works of art when seen amidst their natural surroundings, is a matter of common and approved experience. Everything that is *essentially* characteristic in a picture, atmosphere and light, form, whether natural or otherwise, fashion and custom, present themselves to the beholder. The sources of the artist's inspiration, all that served to feed his fancy, are clearly manifest; while many a characteristic incident, which would otherwise escape observation or remain altogether unintelligible, receives its requisite interpretation. It is true that the æsthetic value of individual pictures may be always in all places recognised. A Titian is lustrous even in St. Petersburg; Dürer's incisive pencil asserts itself in Madrid. Nevertheless the historical significance of Art, the necessary cause of her development, can be understood by those only who will explore the scenes which witnessed her life's first dawn, particularly when lapse of time has failed materially to alter the character of such scenes.

A distinction which the Netherlands enjoy in common with Italy consists in the opportunity afforded of obtaining the best possible insight into the mysterious quickening of the artistic spirit; a comprehensive survey, too, of art's earliest promise and maturity, and her identity with the national life. That continuity and many-sidedness of national art, which in Italy is so pronounced, the Netherlands do not, however, possess. Twice only — once in the 15th, and once in the 17th century—do they furnish remarkable material for the history of modern art. Earlier centuries reveal a poor art life, and the intervals between the two periods referred to fail to make

any profound impression. Nor does Art prosper equally in all its branches. Sculpture and Architecture in their several domains offer nothing to compare with the brilliant achievements in the province of painting.

CHURCHES. During the centuries of the Middle Ages, art in the Netherlands did not by any means keep pace with the advance made in Germany and France: it was slow to move, and followed in the wake first of German, and later of French art. The number of ROMANESQUE buildings in Belgian territory—for Holland must first be noticed in connection with the Gothic era—is not great. Of these the *Cathedral of Tournai* (p. 51) is the most prominent example. The influence of lower Rhenish architecture (that of Cologne), is exhibited in this cathedral, which, in respect of scale, surpasses all the older churches. At the same time there is an evident approximation to the French style, which, after the 13th century, pervaded the entire land. It is much to be regretted that our acquaintance with the history of this church is so imperfect. Certain it is, that the present edifice was begun in the 13th century and completed in the 14th. Whilst the nave retains the impress of the pure Romanesque, an approach to the Gothic style is observable in the slender proportions of the shafts in the transept. The transept is after the model of Cologne, and was probably built by French workmen, who carried the experience thus acquired to Noyon and Cambrai, whose cathedrals closely resemble that of Tournai. When in the adjacent territory of Northern France the GOTHIC STYLE had acquired completeness, the Netherlands adopted this model. The southern portion of the land now became, in the realm of architecture, a mere province of France; and indeed French influence extended gradually to politics and culture also. Stately Gothic cathedrals rear themselves in the more considerable Belgian towns. With the church of St. Gudule in *Brussels* are associated the choir of the church of Notre Dame at *Bruges*, St. Bavon at *Ghent*, St. Rombaut at *Malines*, the Cathedral of *Louvain*, and, lastly, the renowned *Cathedral of Antwerp*, where a lamentable want of structural harmony must be noted, more particularly in the spire, whose toppling height rather astonishes by its audacity than delights by its beauty. Although there is an evident preference for lofty towers (the double tower is seldom seen, but rather a single tower in advance of the western extremity), yet, as a rule, an endeavour to secure a spacious area visibly determines the general proportions, while the soaring height and slender support which give so marked a character to the interiors of the cathedrals of France and Germany, are but slightly regarded. Double aisles are frequent in the churches; but the height of the nave seldom exceeds 80 or 90 feet, being but twice, not as was usual elsewhere, three times, the width. The Dutch churches are of similar construction. Gothic architecture was much more preva-

lent in Holland than is generally supposed; *Utrecht*, *Amsterdam*, *Haarlem*, *Leyden*, and *Rotterdam*, for example, possess Gothic churches on a grand scale. The building material, however, namely brick, which has been used (the Germans learned its use from the Dutch), gives a ponderous appearance to these edifices; while the wood covering which conceals the vaulted roof, the absence of architectural ornamentation, and, finally, change in the forms of worship, have done much to destroy their original beauty. But we do not visit Holland to study ecclesiastical Gothic.

Secular Buildings. Of far greater interest are those Gothic buildings erected for secular and civic purposes, in which Flanders is especially rich. So early as the 12th century, mighty towers to serve as belfrys were erected in the midst of fortified towns, for the purpose of mustering the citizens by sound of bell in the event of an enemy's approach or of alarm from fire. Attached to the belfries, or erected separately, are spacious *Halles*, imposing edifices, used for the display of those products of Flemish industry which were once foremost in the markets of the world. The *Hôtel de Ville* adorns the principal square of the town. Its façade generally exhibits the wealth of decoration belonging to the later Gothic; while, in the interior, sculptor and painter found occasion for the exercise of their respective arts. The belfries at *Tournai* and *Ghent*, the 'halles' of *Bruges* and *Ypres*, and the 'hôtels de ville' of *Bruges*, *Brussels*, and *Louvain*, call for especial notice from the traveller; and, in case he should be interested in antiquated domestic architecture, he will find a rich treat provided for him in *Bruges* and *Antwerp*, once chief among Hanseatic towns. These buildings date as far back as the 15th and 16th centuries, a time when painting in the Netherlands bore its first fruits.

Painting. To connect these early efforts with the power and wealth of the old Hanseatic League, and to find in the sumptuous habits of the Burgundian Princes the chief impulse to the rapid development of the painter's art in the Netherlands, is obviously natural and reasonable. How the eye of the painter must have revelled in the varied costumes, in the manifold and sharply defined types, whether of native or foreigner, which he encountered in the motley assemblage that thronged these cities of the League! We may well conceive the artist's imagination to have been fascinated by the wealth of colour presented by a picture composed of weather-beaten mariners, sturdy labourers, burly citizens, and sagacious traders. The early practice of portrait painting may also be attributed to the spirit prevailing in the Hanseatic towns. The interest in this branch of the painter's art originated probably in the self-complacency which naturally possesses a community of substantial burghers, proud of their vocations and achievements. Further, the Burgundian Princes, in the gratification of their love of splendour, found, as trustworthy accounts

assure us, abundant employment for the artist as well as artizan. In their luxurious court, with its brilliant retinue, there must have been robes of state, glittering weapons, costly furniture, besides courtly manners, to captivate the eye and engage the attention of the painter. Undoubted, however, as the effect of such influences was in giving a particular direction to painting in the Netherlands, they assuredly were not the source from which it sprung. It was not until the painter's art was emancipated from the trammels of a traditional practice, that it found favour at Court, and in the towns of the League.

Up to the beginning of the 15th century Art was in neither a better nor worse condition than in adjacent lands, though the painters of Cologne could undoubtedly claim pre-eminence. Such specimens of wall-painting in the Low Countries as are still preserved, show an entire want of professional training. The works of the miniature painters, however, rank higher. Encouraged by commissions from French Princes, they were elaborately finished, and both in colour and drawing give evidence of a higher education in the artists. Sculpture, too, could boast of sterling work. If any general inference is to be drawn from monumental effigies preserved in *Tournai*, and dating from the beginning of the 15th century, a school of sculpture existed there, which successfully aimed at a truthful rendering of nature. The practice of painting works of sculpture brought the sister arts into more intimate relation. So far, however, was sculpture in advance, that painters found themselves reduced to the expedient of adopting the plastic mode of treatment in the disposal of groups, as well as in drawing and the treatment of drapery. A long interval elapsed ere painting acquired a style of its own, and until every trace of the plastic relief had disappeared. Such was the condition of the painter's art in the Netherlands, when the two brothers *Van Eyck* made their appearance, but we are not in a position to indicate their immediate predecessors, nor to determine with certainty the circumstances of their early training.

The two brothers **Van Eyck** were natives of Maaseyck, near Mastricht, where **Hubert**, the elder, was born somewhere about the years 1360-70. Wolfram von Eschenbach, in his 'Perzeval', had already pronounced the painters of Mastricht and Cologne to be the best of his time, but how painting at Mastricht or Limburg was employed in Hubert's time we know not. Absolutely nothing is known of the course of Hubert's early training, of his school, or early works. About the year 1420, we find him settled at Ghent, where a guild of painters had already long existed, along with his brother. Whether while here he was the teacher or the taught, whether the local influences of Ghent first modified his conceptions and method, or whether the guild in Ghent derived new light from him, cannot be determined. We know of only one work from Hubert van Eyck's hand, indisputably identified as his, and it

was painted in the concluding years of his life, and remains unfinished. This is the gigantic Altar-piece which Jodocus Vydts commissioned him to paint for the St. Bavon church in Ghent. In it he still clings to the traditional rules of composition in the observance of the severely symmetrical proportions of an architectural structure. But while he fails to dispose the crowd of figures in separate groups, he succeeds in giving to the heads a portrait-like individuality; he is careful to render the varied texture of the draperies, and in modelling the nude figure he closely imitates nature in every minute particular. For example, in the figure of Adam (now detached from the original picture and preserved along with Eve in the Brussels Museum), even the short hairs of the arms and legs are carefully elaborated. But the most surprising innovation is in the colouring, to which he gave wonderful force and harmony, using it to give effect to an appearance of reality almost deceptive. The old belief that Hubert invented oil-painting cannot indeed be unreservedly accepted. But, although oil had long been in use as a vehicle, Hubert's merit is not the less conspicuous. He is still the first who adapted the invention to the purposes of art, by employing the fluid medium for the more subtle blending of colours. By this means he so far facilitated the process of painting, that the endeavour to give a faithful, life-like rendering of nature was completely successful. He possessed himself of the means by which alone effect could be given to the new impulse in art. We can have no better proof of the importance attached to this new method of painting introduced by Hubert, than in the sensation it made in Italy, where the invention and its publication were invested with the attributes of romance.

Hubert's connection with his brother **Jan van Eyck** (born 1381 -1395) is involved in some obscurity, but the latter came to be regarded as the more capable of the two. Unjustly so, however, as the younger brother with his own hand bears record, in an inscription on the Altar-piece at Ghent, in these words: 'Hubertus — major quo nemo repertus', — thus showing that Hubert was at least his equal. We are, at the same time, very imperfectly informed of Jan's early training, though we know a good deal about his public career. While Hubert, it would appear, found favour with the wealthy burghers of Ghent, Jan took service in the courts, first of John of Bavaria, afterwards of Philip the Good. He lived for some years at the Hague, later in Lille, and after Hubert's death removed to Ghent, in order to finish the Altar-piece. In 1432 he migrated to Bruges, where he died on 9th July, 1440, about fourteen years after his brother. His peculiar art can best be studied in Bruges; not that many of his works are to be found there, but that the self-same genius still pervades the place which inspired the school of early Flemish painters. Bruges still remains outwardly very much what it was in the 16th century. The old houses have lost

nothing of their character and dignity by contact with the newer buildings which have sprung up in their midst; while, in the quiet of the comparatively forsaken thoroughfares, there is nothing to disturb the wanderer in quest of reminiscences of the Bruges of bygone days. Just as Nuremberg, some half-century ago, vividly recalled the age of Dürer, so in Bruges a perfectly clear conception may still be had of the period which witnessed the labours of the Eycks and Memling. But, in any case, two admirable works by Jan van Eyck in the Academy at Bruges afford a valuable opportunity of appreciating his art. In keeping with a strong determination towards a more portrait-like and realistic conception of nature, is the endeavour, observable in his method, after a greater fulness of outline and an exact rendering of textures. The direction of his aim is indicated by the fact of his having painted genre pictures with a definite motive — the 'Bath-room' for example.

There can be no doubt that Jan van Eyck had pupils; but there can be as little doubt that there were painters, both in Ghent and Bruges, who adopted Van Eyck's method, and imitated his style, though not recognised as members of his school. Owing to the scanty information possessed of art in the Netherlands during the 15th century, nothing can be conclusively affirmed on the subject. *Petrus Cristus* may be mentioned as a pupil of Jan van Eyck, at Bruges; as independent masters *Gerard van der Meire* and *Hugo van der Goes*, of Ghent.

The people were as averse to centralisation in the domain of art-training as in the conduct of state affairs. While the Van Eycks were carrying their art from the Valley of the Meuse to Bruges and Ghent, another great artist was founding a school of painting at Brussels. ROGER VAN DER WEYDEN is apparently identical with that *Rogelet de la Pasture* who, in 1426, worked as a pupil of Robert Campin at Tournai, and in 1432 was admitted as master in the Painters' guild. We find Van der Weyden installed as painter to the town of Brussels in 1436. In 1450 he appears in Rome, as the first northern painter of undisputed fame whose name was honoured by the Italians, uncompromising though he was in adhering to the practice of his native art. On his return he again took up his abode in Brussels, still painting, and died in 1464. In the absence of any signature, his works are confounded with those of Jan van Eyck, with whom he had nothing in common, and with those of Memling, who was his pupil. They are, moreover, scattered far and near, and have to be sought for at Madrid, Rome, Frankfort, Munich, Berlin, etc. The Museum of Antwerp, however, possesses in the Seven Sacraments one of the most prominent works of this master, who was peculiarly successful in depicting scenes of dramatic interest (Descent from the Cross); too often, however, his power of animated expression betrays a want of feeling for beauty of form, and is continually suggestive of tinted reliefs.

HANS MEMLING, the pupil of Van der Weyden, bears the least possible resemblance to him. According to a legend, which in earlier times received general credence, Memling, having been wounded at the battle of Nancy, was carried to Bruges, where, in gratitude for the tender care bestowed upon him in the Hospital of St. John, he painted numerous pictures. This story may be placed in the same category as those of Dürer's malevolent spouse, and of the licentiousness of the later Dutch painters. Memling was born (in Guelders?) about the year 1430; was, in 1472, already actively engaged as painter; in 1478 was permanently established in Bruges, a well-to-do house proprietor in the Vlaminckdamm (now Rue St. George), and died in 1495. The little we know of him personally is in some measure compensated for by the great number of his works still extant. Bruges, in particular, can boast of possessing literally a Memling museum. In the Academy is the Triptych with the St. Christopher, in the Hospital of St. John the so-called St. John Altar, the Adoration of the Magi, the Madonna with Martin Nieuwenhoven, the portrait of Catharine Moreel, and, finally, the Ursula casket, the most ornate and captivating illustration of legendary lore bequeathed by the art of this early period. In Memling, indeed, it may be said the school of Van Eyck exhibits its highest attainments. Pure and luminous colouring is combined with correct drawing; a keen perception of Nature with a coherent sense of the beautiful. Crowe and Cavalcaselle in their history of old Flemish Painters, speak of Memling as a lyric bard, and if his forms lack ideality, he knows how to give them the impress of a winsome beauty. His Madonnas, whose golden hair falls over the shoulders, or is gathered up in luxuriant tresses, combine dignitv with a sainted loveliness.

Among later masters of this school may be mentioned *Dieric Bouts*, of Louvain (1465-1475), and *Gerard David*, of Bruges (1483-1523), recently recovered from oblivion. The latter is a painter of the first rank, whose forte is in quiet Holy Family scenes, and in the tender sweetness of his female figures. In his constant occupation as a miniature painter he evidently originated the exceeding fineness of his manipulation, which envelopes his pictures as with a tender haze, and which, along with other properties, entitles him to a place rather in the beginning than in the end of his school.

We have, indeed, abundant cause to deplore the ravages of time, when we proceed to sum up the number of authenticated old Flemish pictures still in existence. Scarcely, indeed, do we possess mementoes of ten painters, such as enable us to form a really distinct and vivid conception of their character as artists; yet this old Netherlands school was busy for eighty years; nor was its activity confined to Bruges and Ghent alone, but was shared by Antwerp, Brussels, and in the North by Leyden and Haarlem. One important cause of this absence of reliable accounts, lay in the new direction taken by the Netherlands school of painting in the 16th

century, which had the effect of depreciating the works of their predecessors in the general estimation, and finally of committing them to oblivion. For the Netherlands, like the rest of the North, became subject to the spirit of the Italian Renaissance. Under the Burgundian rule, literature had already been alienated from the popular sympathies, and even so it was now with pictorial art. *Lucas van Leyden*, and *Quinten Massys*, of Antwerp (1466-1531), are the last distinguished masters who were not carried away by this current. The importance of the former, however, is chiefly due to his admirable engravings; while Quinten Massys sometimes displays a vigour of sentiment at variance with the hitherto habitual conception. Quinten Massys is, indeed, generally regarded as the connecting link between the old school of the Van Eycks and Rubens.

Those who would give themselves up to the enjoyment of art in their tour through the Netherlands, need hardly concern themselves about the *Flemish Painters of the 16th Century*. By the historian they cannot be overlooked, because they indicate the course taken by painting in the Netherlands; but for the lover of art their individual works, owing to the incongruities apparent in them, are anything but satisfactory. These classical figures which they affect, this idealised drawing which they imitate, this parade of learning which they make, with their scraps of mythological lore, has the effect of a mask forcibly concealing all natural form. Just as we prefer the popular ballad to the Latin verse of our school days, so we prize the unadorned Flemish style more highly than unsuccessful imitations of the Italian. The 16th century was, it is true, of a different way of thinking, and hailed this inroad of the Renaissance upon their native art as a sign of progression! Antwerp especially was for a long time the capital of art in the Netherlands, whence Duke William of Bavaria, as well as the Emperor Rudolph II., the two most enlightened patrons of art among German princes, supplied their requirements; while Flemings, too, provided for England's needs. It is evident, then, that the Netherlands had no lack of renown nor yet of highly-gifted spirits, whose achievements, had a more auspicious fate attended them, would have been considerable. The earlier pictures of *Gossart*, or *Mabuse* (painting from 1503 to 1532), please by force of their masterly modelling and intense colouring. *Bernard von Orley* (1471-1541) turned his residence in Rome to good account in mastering the style of the Raphaelesque school, which both in composition and drawing he reproduced with considerable cleverness. If we can praise the industry only of *Michael van Coxie* or *Coxcyen* (1499-1592), and find the insipidity in conception and the exaggeration of form in the work of *Frans de Vriendt*, surnamed *Floris* (1520-70), simply repulsive; if, again, *Karel van Mander* is famous principally for his literary acquirements, and *Hubert Goltzius* for his versatility, still one branch of

the art remains in which the Flemings achieved and sustained a marked success, viz. PORTRAITURE, represented in the 16th century by *Jan van Schorel* or *Schooreel* (1495-1562), *Ant. Moor* (1518-1588), the elder *Peter Pourbus* (1540-1580), and *Geldorp*. The earliest approaches to genre and landscape painting which later attained to such majestic proportions must not be allowed to escape observation. Their germs are, in fact, already to be detected in the works of Van Eyck. The principle of a careful study of Nature, and delight in every phase of life, early asserted itself, giving to every object, however insignificant, however obscure, an artistic charm. The painting of still life, the pourtraying of those humorous incidents, never wanting in domestic experience, which served to illustrate every-day life among the people, came early into vogue, though at first disagreeably qualified by the intermixture of the grotesque (in the shape of Devils' dances). Old *Brueghel* (see below) and *Vinck-Boons* had already painted rustic subjects, *Patinir* of Dinant and *Paul Bril* landscapes, with richness of effect, and *Roelant Savery* animal pictures.

Among all these painters, the members of the family of *Brueghel* or, as sometimes written, *Breughel*, attract our interest most effectually. They not only afford the most striking example of that highly propitious practice, the hereditary prosecution of the same craft, but also excellently illustrate the transition from the old to the new style of art. *Peter Brueghel* the elder, or '*Peasant Brueghel*' (about 1525-69), the earliest representative of this race of painters, travelled in Italy for the purpose of studying art, but remained faithful to the subjects and treatment of his native land. His figures are of a purely Flemish type, while his delicate colouring is content to reveal the study of nature in northern climes alone. Of his two sons *Peter* or '*Hell-fire*' *Brueghel* (1565-1637) and *Jan* or '*Velvet*' *Brueghel* (1568-1678), the latter, who acquired his surname from his partiality for wearing velvet, is the more important. He acquired eminence not only in paying homage to the widely-extended national taste for flower-pieces, but also by his landscapes, which are distinguished for the tender bluish tone of their middle distance and background (not, however, always true to nature), and for the marvellous finish of detail in the small figures occupying the foreground. The sons of the two brothers bore the same Christian names as their fathers, followed the same profession, and perpetuated the manner of the Brueghels down to the close of the 17th century.

All previous attainments, however, sink into insignificance beside the extraordinary capacity displayed by the Flemish artists of the 17th century. The eighty years' revolt of the Dutch against Spanish oppression was at an end. Though bleeding from a thousand wounds, the youthful Republic had triumphantly maintained itself, and conquered for itself virtual recognition. Two worlds separate and distinct from one another were here compressed into their narrow confines

In the still Spanish Netherlands, forming the Southern division, the old régime in politics as in faith remained intact; in the States General of Holland, not only was a new form of government established, but new political and economical views, and a new form of faith, were in the ascendant. Both these worlds find in contemporary art a clearly-defined expression. The art of Peter Paul Rubens serves to glorify the ancient régime and the ancient faith, and was by this means in effect assimilated to the art of Italy, and beguiled by the mythological ideal. Dutch art, on the other hand, grew out of the new life and the new faith, and thus reflects the provincialism and civic pretensions which now became the characteristic features of the body politic. Here the schools of Haarlem, the Hague, Leyden, Delft, and Amsterdam, possess equal merit. Historical pictures are superseded by portrait groups of the civic functionaries and rulers; the veil of mystery is withdrawn from the representation of sacred subjects, and, in its place, a bare matter-of-fact and modernised treatment is introduced, in conformity with the Protestant views of the 16th and 17th centuries, which regarded the Bible in a very different light from the old Church. An historical notice of the condition of national culture would not in itself serve to throw much light on the relations of Flemish and Dutch painting of the 17th century, but is, notwithstanding, not altogether superfluous. Such a study would be the means of putting in its true light, the contrast, so often overlooked, between Rubens and the Dutchmen. Irrespective of much superficial resemblance (*e. g.* a similar tone of colour), the two styles have entirely different sources and aims; and while in the school of Rubens the old notions, old practices, disappeared, that art began to reveal itself in Holland which to this day is received with unqualified approbation. In the study of Rubens, the mind must frequently be guided by reference to history; the Dutch, on the other hand, we hail as bone of our bone, and flesh of our flesh.

Rubens.

For centuries Cologne and Antwerp have contended for the honour of having given birth to the greatest of Belgian painters. Latterly, however, their claims have been surrendered in favour of the little town of Siegen, formerly in Nassau. Our artist's father, the Antwerp justice *Johannes Rubens*, being suspected of a leaning towards the Reformation, sought refuge in flight from the Spanish Inquisition, and joined the party of William of Orange. Arrived at the Rhine, where the emigrants assembled, he formed an intimacy with Anna of Saxony, the crazy, sensuous wife of William, of such a nature as furnished the Prince with sufficient grounds for a divorce. The guilty lover was consigned in 1571 to the fortress Dillenburg. His wife, *Marie Pypeling*, who had followed him into exile, was induced by the severity of his punishment to forgive the offender the disgrace he had brought upon her, and

to join him at Siegen, the place assigned to him in 1573 as his abode. Here accordingly, on 29th June, 1577, on SS. Peter and Paul's day, **Peter Paul Rubens** was born. In the following year, John Rubens received permission to remove to Cologne. It is conceivable that his lot should have damped his ardour for service with the Princes of Orange, and encouraged a desire to be reconciled to the Spanish government. John Rubens, however, died pending the negotiations which ensued, but his wife finally made her peace with the Spanish ecclesiastical authorities, returned in 1588 to Antwerp, and as a pledge for the genuineness of her conversion placed her son in a Jesuit school. In the character of the man, however, there was nothing jesuitical; but in the sensuous splendour of his religious pictures, in the accessories of his classical representations, which however brilliant are often superficial, it is easy to discern the effects of his training in the then flourishing schools of the all powerful Jesuits.

He received instruction in painting from *Adam van Noort*, a thorough master of his art as we are assured, though no authenticated works of his are preserved, and from *Otto van Veen*, commonly called *Otto Vaenius*, court-painter to the Dukes of Parma, and an artist more distinguished for erudition than force of imagination. The *Trinity* (No. 314) and the *Holy Family with the Parrot* (No. 317; 'La Vierge au Perroquet') in Antwerp Museum are reckoned among the first of Rubens's works. If this be really the case the painter must have developed some of his peculiar characteristics at a surprisingly early period, and to a great extent have acquired his style before his sojourn in Italy. In the year 1600, Rubens undertook, according to the then prevailing custom with artists, who looked upon Italy as the high school of art, a journey to the South. The following year we find him in the service of *Duke Vincenzo Gonzaga*, in his time the most pleasure-loving, most enthusiastic connoisseur of all princes. Rubens was sent in 1603 to Spain, as bearer of costly gifts, in the shape more particularly of numerous pictures, to the court of King Philip III. On his return he took up his abode successively in Mantua, Rome, and Genoa, until the year 1608, when he returned home.

Now what did Rubens bear away as the fruits of his eight years' residence in Italy? It is of no great moment that several of his pictures savour of Italian prototypes; in his celebrated Descent from the Cross, we see a reflection of Daniele da Volterra's picture, in the Baptism of Christ (lost), of which the original drawing is preserved, he produces single figures from Michael Angelo's battle-cartoon; the Communion of St. Francis recalls a composition of Annibale Carracci; while a work of Titian served as model for the battle of the Amazons. It is of greater importance that Rubens was fortified by his Italian experiences in his resolution to rely mainly on ideas engendered by the study of mythological-historical subjects

for his inspiration, and to devote his art to their illustration. By this means he establishes a bond of union between the art of Italy and that of the North, without in any wise sacrificing his individuality. Rather does a comparison with contemporary Italian painters show how far he surpassed them in virtue of his spontaneous sympathies and the abounding force of his character.

Rubens, married in 1609 to *Isabella Brandt*, and again, after her death (1626), to *Helena Fourment*, in 1630, had settled in Antwerp, where he led an uncommonly active life. As he himself assures us, while in the service of the Regent Albrecht and his consort Isabella, he had one foot always in the stirrup, making repeated trips to London, Paris, and Madrid, and devoting as much of his time to politics as to art. Certainly the varied occupations of his life are not to be discovered in the astounding number of his works. Nearly a thousand pictures, many of them of colossal dimensions, bear his name. This amazing fertility may be explained by the circumstance that the numerous pupils who frequented his workshop were employed upon his pictures, and that he himself possessed wonderful rapidity of execution. It is not an easy matter to render justice to Rubens in all cases, partly because so many works have been attributed to him with which he had very little to do, partly, also, because his rendering of form frequently took directions repugnant to our modern notions. Perhaps in his manner of treating the female form only he can be charged with flagrant want of taste. The capacity of depicting the unsullied purity of maiden beauty is one of the attributes in an artist we most prize, while, on the other hand, we naturally recoil from the spectacle of naked females disfigured by the labours of maternity. Nevertheless, we must not forget that in these coarse unwieldy shapes, in the ponderous limbs and violent action of these female forms so constantly recurring in Rubens' pictures, we behold the direct manifestation of such impassioned energies and irrepressible vitality as the master seeks to embody.

Rubens' earlier pictures have this marked superiority over his later works, that with all their depth and warmth of colouring, they preserve a certain unity, and exhibit a broad but careful finish. The most important of the works executed soon after his return from Italy is unhappily no longer in the possession of his native land, but rests in the Belvedere collection at Vienna. The central portion represents St. Ildephons receiving a rich chasuble from the Virgin; on the wings are portraits of the donors, and on the outside the Rest on the Flight into Egypt, or the Virgin under the apple-tree. The painter is here seen at the apex of his artistic excellence, and never subsequently produced so perfect a work in so lofty a style. So long as Italian models were fresh in his mind his imagination and his sense of form were chastened and refined, but at a later period they were not unfrequently somewhat too exuberant. Of similar beauty is the Doubting Thomas in the Museum at Antwerp,

with the two accompanying portraits of Burgomaster Rockox and his wife. The celebrated Descent from the Cross in the Cathedral and the Crucifixion in the Museum ('Le Coup de Lance') are also of the highest value as undoubtedly works of the artist's own hand.

In his later large ecclesiastical paintings Rubens availed himself to a large extent of the assistance of his pupils; so that a less exalted idea of the master than he deserves may be derived from the study of these pictures. Another circumstance may help to lead the traveller in the Netherlands to a similar conclusion. Owing to the wide-spread renown of the artist, his works did not all remain at home, but found their way, even in his lifetime, far and wide. England, Madrid, Paris, Munich, Vienna, and St. Petersburgh contain, in their respective galleries, many of Rubens' choicest works. The Antwerp Museum, however, preserves a whole series of valuable pictures by the master, thus affording an opportunity of studying him on the spot where he achieved greatness.

Though, however, it may not be possible to find unalloyed satisfaction in separate works of the master, no one can deny that Rubens is a figure of great historical importance. This is owing to the fidelity, with which he has adhered to the traditions of the national art, to the power, with which he has harmonised these traditions with an altered condition of art and life, and to the universality which rendered him capable of working in every department and of making the age subservient to his purposes. He is master of the whole range of artistic material. To the greatest fertility in the domains of ecclesiastical art he adds an intelligent and enthusiastic appreciation of the ancient gods and heroes. He looks upon these latter more with the eye of a Virgil than of a Homer, and often depicts them in the spirit of an orator rather than in that of a poet. He shows that he has most affinity for the fleshy figures of the Bacchic myths, and paints them with a freshness and energy possessed by none of his contemporaries. His brush is as much at home in important historical compositions as in the richly coloured allegories, by which his age tried to make up to itself for the want of genuine poetic sensibility. He paints alike portraits and landscapes, the battles of men and the fighting of brutes, the gallant love-making of the noble and the coarse pleasures of the vulgar. This versatility is peculiarly his own, although he possesses certain characteristics in common with his contemporaries, just as he shares with them the same national atmosphere and the same traditionary precepts.

Rubens occupied this field along with several other painters. No wonder, then, that similar characteristics are observable in his works and those of others, and that they so closely resemble one another as occasionally to be confounded. *Abraham Janssens* (1587-1631) comes very near to Rubens in freedom of brush and in the impassioned action of his figures. Indeed there were few of

Rubens' contemporaries who escaped his influence, pervading as it did the whole field of art, inspiring in an especial manner the engraver. The most notable of Antwerp artists who were contemporaries of Rubens are *Gerard Seghers* (1591-1651), *Theodore Rombouts* (1597-1637), *Gaspar de Crayer* (1582-1669), who evinced in his quiet compositions a charming vein of thought, and *Lucas van Uden* (1595-1662), who painted in many instances the landscape in the background of Rubens' pictures, as well as *Frans Snyders* (1597-1657), who placed his extraordinary talent for animal painting at the disposal of the great chief.

Of Rubens's most distinguished disciple, ANTHONY VAN DYCK (born at Antwerp 1599, died in London 1641), owing to the shortness of his sojourn in his native city, few important works are retained. After being initiated in painting first by *Henry van Balen*, later by Rubens, he visited Italy in his 24th year, where Genoa especially fascinated him, as it had done his master before him. From 1626 to 1632 he lived at Antwerp, after that in London, in the service of Charles I. It was not only the fashion then prevailing in aristocratic circles which engaged Van Dyck in portraiture. Portraiture made the strongest appeal to his proclivities as an artist. He does not shine in the invention of gorgeous or stirring scenes; but in the refined and animated portrayal of distinguished personages in particular, there are few who are his peers. His portraits are not only instinct with life: they fascinate by their dignity of conception and grace of delineation, which, without sacrifice of truthfulness, impart a certain stateliness as well as beauty to the individual represented. In what a rare degree Van Dyck possessed this faculty is best seen in his admirable etchings which are still preserved, and in which he presents us with an invaluable gallery of portraits illustrative of the 17th century.

Of the remaining pupils of Rubens, few acquired distinction; but, owing to the copiousness of their works, they are by no means unimportant. They occupy in the department of religious art the entire century. From *Diepenbeeck*, *Erasmus Quellinus*, and *Cornelis Schut*, JACOB JORDAENS (1593-1673) may be distinguished by a marked individuality. No study in Italy had estranged his thoughts from his native art. His profession of the reformed faith made him unwilling to contribute to the exaltation of the Church's ideal, so he applied himself to depicting scenes from domestic life and the unrestrained mirth of popular festivities, and thus prepared the way for the formation of that school of genre painting, in which the art of the Netherlands subsequently acquired its chief renown. His often-repeated pictures of the crazy house concert ('as the old ones sung, so will the youngsters twitter'), for example, are well known. Jordaens's humour is unsophisticated; his figures are as devoid of grace, as they well can be; but so surpassing is the quality of colour in his pictures that one must condone the vein of almost coarse vulgarity

which runs through very many of them. Pictures by him at the Bosch, near the Hague, which celebrate the deeds of Prince Frederick Henry of Orange, show what he could accomplish as an historical painter, and belong to the very best contributions of the entire school. — Among the less-known though by no means unimportant pupils of Rubens is *Jan van den Hoecke* (1598-1651), who in delineating scenes of quiet feeling runs his master very hard and, indeed, is not unfrequently mistaken for him.

Even upon DAVID TENIERS (1610-1685), the greatest genre painter to whom the southern Netherlands have given birth, Rubens exercised an enduring influence. The fairs and rustic scenes which he delighted in depicting, fascinate not only by the spirit of conviviality which animates them, but bear witness to a searching observation of nature; and the subtlety of colouring serves of itself to invest the scenes depicted with a true poetic charm. In gradation of tone, in wondrous harmony of colour, in artistic combination, he retains an undisputed supremacy. It is not less wonderful how he can by the most delicate modifications so manipulate a dominant tone of colour as to make it effective, and how he can at his pleasure either assert or dispense with the most marked contrasts. The pictures of his fortieth year, where the peculiar silvery tone first appears, are those which afford the best insight into this painter's method and style. His works are unfortunately widely scattered, and are rarely to be met with in his native country.

The same may be said of the majority of genre painters of the southern Netherlands. The neighbourhood of France lured away, if not the painters themselves, certainly many of their works; nor were either wealth or love of art at this time sufficiently diffused in Belgium to allow of the creations of native art being retained in the land. In this respect painting was more advantageously circumstanced in Holland. There it was unmistakably associated with the people, and to this day indeed is identified with their habits and predilections. The greater number as well as the best of its productions are still retained in Holland, coveted though they be by the lovers of art from every quarter, who at last have learned to estimate them at their true value.

Rembrandt.

The grandeur of the 17th century school of Dutch painters has partially obscured the excellencies of their predecessors, and thrown into the shade what was of sterling value in the Dutch school before Rembrandt's time. It is only in recent times that research has succeeded in bringing to light the earlier history of Dutch painting, and has surrounded Rembrandt, who hitherto had dazzled as the flash of a meteor in the horizon, with precursors and associates. Art flourished in the Dutch towns as early as the 15th century, but it would be more than difficult to separate it from the con-

temporaneous art of Flanders; indeed, owing to the similarity of the two peoples, no very essential difference could have existed. When, accordingly, at the beginning of the 16th century, painting in the North became Italianised, the Dutch painters succumbed to the prevailing influence. It must be noted, however, that the particular manner which most nearly responded to the national taste was generally preferred, and most successfully imitated; that of Caravaggio, for example, distinctly coarse as it is in its broad realism. After *Karel van Mander*, *Heemskerck*, and *Bloemaert*, exponents of a more imaginative treatment, came *Honthorst (Gherardo della Notte)* and his associates, whose art was entirely based upon this realism. These painters fearlessly grapple with nature; they concern themselves little about grace and beauty; they do not despise what is vulgar and repulsive, if only it supplies life and energy. Lamp-light, abounding as it does in glaring contrast, served admirably to enforce startling effects and an impassioned exuberance of expression often bordering upon distortion, and was freely resorted to with evident relish. Along with Caravaggio, another artist had considerable influence upon the Dutchmen, viz. *Adam Elshaimer* (1578-1620), of Frankfort, who, however, lived and died in Rome. He painted as if nature were only to be seen through a camera obscura; but his pictures are harmonised by the utmost minuteness and indescribable delicacy of finish, and receive their compensating breadth from a masterly management of colour. *Lastman*, *Poelenburg*, *Goudt*, etc., learned from him.

In the desperate struggle during the 16th century with the twofold yoke of Spain, artistic enterprise in the Netherlands was necessarily crippled. It is principally owing to this circumstance that so many Dutch painters found their way to Italy, and there completed the training which their native land, sorely distracted as it was, could not afford them. But just as the Netherlands finally came forth from their eighty years' struggle as glorious victors, and in corresponding measure secured for themselves wealth and political power, while their antagonist, Spain, once mistress of the world, but now hopelessly impoverished, subsided into political insignificance, Dutch Art received during and at the conclusion of the war its noblest impulse. It was now that the painters of the Netherlands were enabled correctly to discern what, amidst all the surrounding wealth of material, was best suited to their needs, and what form most strongly appealed to them; they created, in a word, a national art. The war had made a nation of heroes. Stern necessity had steeled their courage and quickened their sense. Brave men, experienced in war as well as state affairs, pious of heart, yet joyous withal, met the eye at every turn. To pourtray these, not only as single and impressive personalities, but assembled in groups, in the council-chamber, or sallying forth to the tilting ground, or engaged in festive celebrations, was the artist's favorite task.

Pictures of a peaceful, happy life, the charms of existence amidst privacy and comfort, were doubly attractive in a time so heavily charged with fateful events. The pleasurable abandonment too, which, taking no thought for the morrow, is content to enjoy the passing hour, captivated the imagination and furnished material for numerous paintings. But the victorious Netherlanders not only created for themselves a new field of pictorial matter, in which national sentiment should find expression; the appropriate form of expression was also provided. Though nearly all the Dutch painters are great colourists, some indispensable attributes of the artistic faculty are wholly wanting in them. The single figures lack ideal grace, the groups do not conform to the rules of perspective. On the other hand, they know how to impart such an artistic charm by means of colour alone, as effectually compensates for these defects. The use of the word 'compensate', however, may mislead. It must not be inferred that any particular means of expression can singly avail in painting. The Italians are guided by established laws in the disposal of individual figures, as well as in composition, and rightly so; for these laws were the product of their particular culture and habits of mind. With equal right, however, the Dutch painters framed for themselves rules for the guidance of their art in harmony with national views and sentiments. It must not be supposed that these Dutchmen, after they had carefully completed the drawing of a picture, were content to overlay their pictures with colour for the sake of mere beauty of effect. They thought, they felt in colour, and composed in colour. The delicate gradation of colour, the disposal of light and shade in the mass, and chiaroscuro, are their natural means of expression. It is a matter of common observation that colour beautifies many an object which without it would be utterly insignificant, and to such objects the Dutch artists knew how to impart an ideal charm by the modulation of colour-tone. Household furniture, for example, was highly valued by the Dutchmen. In its carefully ordered splendour and subdued brightness were reflected the delights of peaceful domestic life. Applied to art-purposes, it transcended meaner objects only in so far as it was richer in colours than they: and thus it was with scenes from every-day life, which were in like manner idealised by this mysterious witchery of colouring. It is impossible to convey in mere words any adequate idea of the effect of colour thus wielded. The eye alone can comprehend it, and has its opportunity in the study of the various galleries of Holland.

The '*Regent*' and '*Doelen*' pictures are among the most conspicuous creations of the Dutch school of painters. It was the custom for the presidents (Regents) of the various corporations, public and charitable institutions, to place in the guild-halls and shooting galleries (Doelen) portraits in groups of members of the various guilds, especially of the shooting societies. Among the earliest

pictures of this kind is the Commemoration Banquet of Bowmen, painted by *Cornelis Anthonissen*, in Amsterdam (1533); but it was later than this that the 'Regent-pieces' acquired their complete artistic significance. The Haarlem Museum possesses a 'Corporation-picture' by *Cornelis Corneliszoon*, dating from 1583, and four similar pieces by *Frans Pieterszoon Grebber*, the later of which are specially distinguished by the freshness of their colouring. In the hospital of Delft is a 'Regent-piece' by that prolific portrait-painter *Michael van Mierevelt* (born in Delft, 1568; died 1651), who has been erroneously described as painter to William of Orange (assassinated 1584). It is a so-called anatomical lecture, in the painting of which Mierevelt's son, Peter, took part. *Jacob Gerritsz Cuyp*†, founder of the painters' guild in Dort (born 1575), and *Paul Moreelse*, a pupil of Mierevelt, do not appear to have attempted the execution of the 'Regent' pictures proper; the greater is the number thereof to be ascribed to *Thomas (Theodore) de Keyser* and *Jan van Ravesteyn*. Thomas de Keyser was born probably in 1595. He was the son of an architect of Amsterdam, Hendrik de Keyser, and began to paint in 1616. His master-pieces are preserved in the new Stadhuis (town-hall) in Amsterdam, and the gallery of the Hague. In the town-hall of the Hague, too, his contemporary, Jan van Ravesteijn can best be studied. But the treatment of the 'Regent' pictures and portrait groups generally was brought to its highest perfection first by Frans Hals, of Haarlem (p. lix), and more especially by that greatest of all the painters of the north, Rembrandt.

Slandered and grossly abused as Rembrandt has been by dilettanti scribes of the 18th century, the enthusiastic eulogium bestowed upon him by the youthful Goethe must be noticed as an exceptional tribute. It is only in quite recent times that the researches of Dutch *savants*, particularly of Scheltema and Vosmaer††, undertaken in a spirit of affectionate devotion, have vindicated the truth concerning him. **Rembrandt Harmensz van Rijn,** the son of a miller of Leyden, was born probably in 1607. That he first saw light in his father's mill is a story for which there is as little foundation as that he first studied art amongst his father's flour sacks. *Jacob Swanenburgh*, who had studied in Italy, and was married to a Neapolitan, and *Peter Lastman* were his first instructors. His earliest recognised work bears the date 1627; he removed to Amsterdam in 1630. Amsterdam had gradually outstripped the other towns of the Republic, and had become virtually its capital, ascendant not only in the domain of politics, but prescribing also the direction to be given to the study of art. A new and stately

† The termination 'szen' or 'szoon', abbreviated 'sz', which occurs so frequently in Flemish names, signifies *son;* thus *Gerritsz* = son of Gerhard, *Harmensz* = son of Harmen or Herman.

†† Rembrandt, sa vie et ses œuvres, par *C. Vosmaer*. 2nd ed. The Hague, 1877.

architecture, which subsequently exercised extraordinary influence in Germany, testifies to the splendour of the town at that period. *Vondel*, *Huygens*, and *Hooft* represent the muse of Poetry, while numerous engravers and painters, of whom several connected themselves later with Rembrandt, such as *S. Koninck*, *Livens*, and *Van Vliet*, found employment in Amsterdam.

Rembrandt very soon made himself famous as an artist; fortune smiled upon him, too, in his love affairs. From the year 1633 the face of a good-tempered, handsome woman appears from time to time in his pictures. This is *Saskia van Ulenburgh*, the daughter of a Friesland lawyer, whom he brought home as his bride in 1634. The numerous portraits of Saskia, painted by the great artist with evident gusto, have familiarised us with her countenance; the best are those in the galleries of Dresden and Cassel. That in the Antwerp Museum is either a copy, or was painted from memory. After Saskia's death (1642), Rembrandt married a second and perhaps also a third time; but from that period private affairs took a turn for the worse with him. The great financial collapse, which since 1653 had continued in Amsterdam, bringing wide-spread and ruinous disaster upon the community, did not suffer our Rembrandt to escape. He was declared bankrupt in 1656, and an inventory of his effects was taken by the Commissioners of the 'desolate-boedelkamer', who brought them to the hammer in the following year. This inventory is still preserved, and is an all-sufficient reply to those who maintained that Rembrandt was destitute of refined tastes. The walls of his spacious apartments were covered not only with works from his own and his pupils' hands, but such Italian masters as Palma, Giorgione, etc., were likewise represented. Moreover, in addition to antique busts and a collection of miscellaneous curiosities, he possessed a choice collection of engravings, which bear unanswerable testimony to the refinement of his taste. In addition to all this, the confidential intercourse which he maintained with Huygens and Jan Six sufficiently belies the opinion once current as to Rembrandt's low-lived habits. The close of his life found him poor and living in complete retirement; still busy notwithstanding, and still capable of laughter, as a portrait of himself from his own hand (painted about 1668), and now in a private collection in Paris, gives evidence. He died about 8th October, 1669, leaving two children behind him.

In the works of Rembrandt three distinct methods of treatment are to be noted as succeeding each other. At the outset of his career, his pictures receive the full light of day, and at the same time a carefully blended manipulation. Subsequently he delighted in a concentrated light, a prevalent golden tone, and in a more vigorous handling of the brush. About 1654 his pictures receive a still warmer and more subdued tone, and are brown even to dimness, but retain, nevertheless, an unfaltering breadth in exe-

cution. These several methods of Rembrandt are admirably illustrated in his master-pieces exhibited in the various galleries of Holland. The 'Regent' picture in the Hague Collection, known as 'The Anatomical Lecture', which contains portraits of Professor Nicholas Tulp, and the members of the Surgeons' guild, belongs to the year 1632. This picture is an excellent example of the master's art, which has enabled him to animate a momentary action of this portrait group with dramatic life, by force of a concentrated expression and accentuation of tone. The 'Night Watch', preserved in the museum at Amsterdam, Rembrandt's greatest work, was painted ten years later. It bears the date 1642, and shows with what skill this master of chiaroscuro could, by its means, convert a prosaic occurrence, such as that of this band of citizen musketeers sallying forth from their guild-house, into a scene abounding in poetical expression, and exciting the liveliest emotions in the beholder. In the so-called 'Staalmeesters' picture, portraits of the syndics of the Clothmakers' guild in Amsterdam (belonging to the year 1661), the entire tone seems to be permeated by a golden-brown medium. Art has never again created a greater wealth of stirring imagery or poetry of colour so entrancing as these three pictures reveal to us. Unconsciously our thoughts recur to Shakespeare's familiar creations, and we recognise in these two mighty art-champions of the north kindred natures and a corresponding bent of fancy.

It must not, however, be assumed that Rembrandt confined himself to the representation of 'Regent' pieces, portrait groups (as the 'Jewish bride' in the Van der Hoop Museum in Amsterdam), and single portraits (*e.g.* Jan Six and Anna Six, in the collection of J. P. Six in Amsterdam). We possess many scriptural pictures by him, scenes from the New as well as Old Testament, for the most part scattered in other countries. The Hague, however, possesses examples of this class of pictures in 'Susanna at the bath', and 'Simeon in the Temple' (bearing the date 1631). Here, too, Rembrandt preserves a mode of treatment peculiarly his own. In representations of our Saviour's passion the tragic event is pourtrayed in a harsh matter-of-fact spirit, and might serve to illustrate the well-known hymn, 'O Head once full of bruises'. A serener, happier expression of solemnity prevails in the Parables, which enables us fully to realise their significance, often sufficiently obscure. Scenes from the youthful life of Christ have an idyllic charm of their own, and in all Rembrandt's religious compositions the endeavour is apparent to bring them within the range of human apprehension — a fact important for a right understanding of the Protestantism of the 17th century. Rembrandt touched also the regions of Mythology; but, as will be readily understood, with more doubtful success. On the other hand his landscapes, devoid of incident though they be, wide, unbroken, plain, exhibit the master's feeling for colour and poetical expression in the most favourable light.

It need hardly be mentioned that in order to become intimately, and as it were personally acquainted with Rembrandt, the collection of his etchings, over 300 in number, must be carefully studied. Among the best-known, the rarest and most beautiful, are 'Rembrandt's portrait with the Sword', 'Lazarus Rising from the Dead', the 'Hundred Florin Plate' ('Healing of the Sick'; the former name, by which it was popularly known in the 18th century, now no longer applies, inasmuch as in 1867 the sum of 1000*l.* was paid for a single impression), 'Annunciation', 'Ecce Homo', 'The good Samaritan', 'The great Descent from the Cross', the portraits of Tolling, Bonus, Six, the landscape with the mill, and that with the three trees.

A goodly array of pupils and imitators are gathered around Rembrandt. His influence was not confined to Amsterdam alone, but extended to the neighbouring schools, that of Haarlem, for example. Amongst his more immediate followers may be mentioned *Gerbrand van den Eeckhout* (1621-74), whose works frequently bear Rembrandt's name (the Museum of Amsterdam possesses one of the best of his pictures — The Adulteress), and *Ferdinand Bol* of Dordrecht (1609-81), who deserted his native style after the death of his master. The 'Regent' picture, formerly in the Lepers' Hospital, and now in the new Town Hall, at Amsterdam, belongs to his best time.

Govert Flinck, of Cleves (1615-60), may be said almost to have rivalled Rembrandt at the outset of his career. Besides his two best 'Regent' pieces (that in the new Town Hall dated 1642, that in the Museum 1648), there is in the Museum of Amsterdam a scriptural picture by him. It represents Isaac in the act of blessing Jacob, a favourite subject with the school of Rembrandt. Amongst the number of Rembrandt's satellites are also *Jan Livens* and *Jan Fictoor* or *Victors*, a name by which several artists are known; *Ph. Koninck*, the landscape painter; *Salomon Koninck*, whose scriptural pictures and portraits bear so strong a superficial resemblance to those of Rembrandt that they are often mistaken for his; *Jacob Backer*, intimately associated in his youth with Govaert Flinck, and his companion in Rembrandt's workshop; *Nicholas Maes*, of Dordrecht, whose best works belong to the time of his youth (1650-60), as, having in after-life settled in Antwerp, he seriously deteriorated under the influences of the school of Rubens; and lastly *Karel Fabritius*, who came to a premature end by a powder explosion in Delft (1654). Fabritius forms a link between Rembrandt and *Jan van der Meer*, of Delft, one of the most interesting of Dutch painters, though until recently little known. He was a pupil of Fabritius, and died in 1696, and in the same year his effects were sold at Amsterdam. Young women engaged in all kinds of household work, or in the more congenial occupation of love-making, interiors, street scenes, and landscapes, are his favourite subjects, all wondrously pure in colour, abounding in delightful effects of perspec-

tive, full of life, at once truthful and charming, entitling them to rank amongst the gems of Dutch art. Scarcely inferior to him is *Peter de Hooch*, celebrated for his fascinating effects of light, whereby he is frequently confounded with Van der Meer of Delft (who again must not be confounded with *Jan van der Meer of Haarlem*, a distinguished landscape painter). And last, but not least, of this artist array who, whether as pupils or followers, are associated with Rembrandt, comes *Gerard Dow* (born at Leyden 1613; died 1680), the great master of minuteness of finish, whose 'Night Schools', 'Maidens by candle light', and 'Hermits' are in so much favour with the public, commanding prices commensurate with the admiration bestowed upon them, though it must be said of his works that skilful and delicate manipulation takes the place of poetical expression, and that the range of his fancy is contracted in measure corresponding with his painstaking elaboration of finish. This latter quality, however, must receive its due meed of praise. On the other hand, Dow is connected with a number of painters of declining excellence, such as *Frans van Mieris the Elder*, of Leyden (1635-81), *Pieter van Slingeland*, of Leyden (1640-91), *Godfrey Schalcken* (born at Dordrecht, 1643; died at the Hague, 1706), *A. van Gaesbeeck*, and many others.

It will be seen, then, that Rembrandt's influence was as weighty and comprehensive as the products of his easel were great in number and surpassing in quality. Painters of the most widely differing motives acknowledge him as their master and example, and he has led the way, not only in historical and portrait painting, but in landscape too, and in the so-called genre painting. In this respect BARTHOLOMEW VAN DER HELST, to whom many would assign a place amongst the foremost realists next to Rembrandt, cannot compare with him. Van der Helst was born at Haarlem in 1613, and ended his days there in 1670, in the enjoyment of great wealth and general esteem. Nothing is known of his teachers, nothing of his relations with Rembrandt, whose path he appears to be continually crossing without compromising his independence. He was the favourite portrait painter of the wealthy burghers of Amsterdam, and confined himself almost entirely to the painting of 'Regent' pieces and portraits. His most celebrated work, The Arquebusiers' Banquet (1648), is in the Museum of Amsterdam (in addition to this are the Arquebusiers' Guild in the Stadhuis, 1639, and the 'Doelenstukk', 1657, in the Museum), where it confronts Rembrandt's 'Night Watch', thus bringing to view the points of difference between the two masters. Van der Helst presents to us Nature as she is, unrelieved, a bare reality. If Nature herself could paint she would have given us a picture such as Van der Helst's. It is otherwise with Rembrandt. Upon all his works he sets the seal of his individuality. As the reality presents itself to his eye, so he reproduces it with just that degree of truthfulness which his intention prescribes. Van der

Helst's are mere imitations, illusive in their fidelity, but leaving no enduring impression.

Frans Hals, of Haarlem, a somewhat earlier painter, so far at least as the effects of his training in the great Master's school are concerned, is more akin to him than Van der Helst. Though of Haarlem parentage, he was born at Antwerp (about 1584). When he returned to Haarlem is not known. He married in 1610, unhappily as the event proved, for in 1616 he was brought before the Burgomaster for ill-treating his wife, and had to promise to abstain for the future from 'dronkenschappe'. Of the joys of conviviality which he could so well depict he freely partook, and thus got into difficulties which his prolific pencil failed to avert. His goods and chattels were sold by auction in 1652 to pay his debts, and he became in his old age a pensioner of the State. His death took place in 1666, at the age of 82, his labours having extended over half-a-century. The earliest of his paintings known to us bears the date 1616, the Banquet of Officers of the George's Guild of Musketeers, in the Museum of Haarlem, where the most considerable of this master's 'Regent-pieces' are collected. Amongst these the Assembly of Officers of the Andreas Guild (1633), and Assembly of Officers of the George's Guild (1639), are the best. Rembrandt's influence is still apparent in pictures of the succeeding decade, without however impairing the individuality of the artist. The utmost vivacity of conception, purity of colour, and breadth of execution, which in his latest works betrays a handling of the brush so uncompromising that drawing is almost lost in a maze of colour-tone, are distinguishing characteristics of Frans Hals, who, besides the 'Regent-pieces' referred to, was the author of numerous portraits; and he has immortalised such popular figures as the 'Rommelpott-players', 'The tipsy old wife, Hille Bobbe', 'The jolly shoemaker, Jan Barentz', ready either for a drinking bout or for service in the fleet with Admiral van Tromp.

His best known pupils are *Adrian Brouwer* (b. Haarlem, 1608; d. Antwerp, 1641?), and *Adrian van Ostade* (b. Haarlem, 1610; died there, 1685). As we do not possess more correct biographical data concerning the former of these, we must accept as true the stories told of him and his fellows by authors of the 18th century. He is his master's most formidable rival in the naïve conception of national character, as well as in mere technical skill; and had he lived long enough to mature his natural powers, he must have borne away the palm now conceded to Adrian Ostade. In the earlier efforts of Adrian van Ostade, we are reminded of Brouwer; it was after the year 1640, or thereabouts, when the influence of Rembrandt was in the ascendant with him, that he first displayed those technical qualities and artistic predilections which have made him a favourite with the most fastidious connoisseurs. Grace and beauty are attributes which the forms crowded into his cottage interiors or animating his court-yard scenes certainly do not possess; but they always abound

in lusty life, characteristic and appropriate, whether playing cards, intent upon the enjoyment of pipe and glass, or dancing accompanied by the ever-present fiddler; and with such marvellous effect is colour accentuated, so complete is his mastery of chiaroscuro, that nearly every picture may be said to provide a new 'feast for the eye'. With Ostade are connected his brother, *Isaac van Ostade* (1620-57?), *Cornelis Bega* (1620-64), and *Cornelis Dusart* (1660-1704).

And thus we are brought to the almost innumerable throng of GENRE PAINTERS, who have imparted to Dutch art its peculiarly distinctive attributes, and have secured its greatest triumphs. It would be difficult to distinguish amongst the genre painters of Holland various degrees of excellence, inasmuch as each in his respective, and, as a rule, contracted sphere, has asserted an indisputable supremacy. It is unfortunate that the greater number of their works have been transferred to foreign galleries, and are rarely to be met with in Dutch collections, so that Holland is no longer exclusively the place where the genre and landscape-painters of the Netherlands can be studied. It must suffice, therefore, to mention the most conspicuous names.

The genre painters are usually divided into several groups, according to the subjects which they make peculiarly their own; pictures, for example, belong to the higher or lower genre as they set before us the more refined or coarser aspects of social life, the world of fashion, or the vulgar herd. These, however, are merely adventitious distinctions, and do not by any means sufficiently account for this latest development of Dutch art, resolving itself as it did into a number of local schools. *Dirk Hals* (probably a younger brother of Frans Hals, to whom many genre works by Dirk have been ascribed), *Anton Palamedesz*, *J. A. van Duck*, *Pieter Codde*, and others, abound in pictures of soldiers and cavaliers contending with Venus and Bacchus, or engaged in the sterner encounter of pitched battle and skirmish; in illustrations, too, of the fierce licence engendered by the wars of the 17th century; figures roaming hither and thither without restraint, lusty and light-hearted. In striking contrast to such scenes as these are the pictures of a peaceful and refined domestic life, occasionally disconcerted by the vicissitudes of love, which formed the favourite theme of *Gerard Terburg*, born at Zwolle in 1608, a man who had travelled much and who was Burgomaster of Deventer when he died in 1681. He, together with his successors, *Gabriel Metsu*, of Leyden (1615-67), *Caspar Netscher* (born at Heidelberg, 1639; died at the Hague, 1684), etc., are generally known as 'stuff' painters, owing to the attention they bestow upon drapery stuffs, especially silks and satins. It must be borne in mind, however, that in the absence of these external properties, thus carefully supplied, the refinements of life could not be invested with appropriate pictorial splendour. But that these painters were not the mere imitators of stuff and texture, that they were capable of emotion, and could give utterance

to the sentiments of romance, will be sufficiently evident to those who study the 'Paternal Warning' of *Terburg* in the Museum at Amsterdam. As a portrait painter, too, Terburg has made a great reputation. (His 'Peace Congress of Münster', his most celebrated piece, was lately sold with the Demidoff collection for 182,000 fr.)

Jan Steen, the so-called jolly landlord of Leyden (1626-79), was also a painter of social subjects, but in a line and in a manner quite his own. That he was a low-lived tippler is simply one of those wholly gratuitous slanders with which it was once the fashion to besmirch the painters of Holland. A jovial life was probably not repugnant to his tastes; and what is more to our purpose is the fact that a spontaneous joyousness pervades his works, and a sparkling sense of humour too; while as a colourist he must be looked upon as the foremost of the entire school. His pictures might be entitled comedies of life, in which man's follies are chastised with satire, and his weaknesses held up to ridicule, but without the glaring exaggeration and obtrusive moralising which make Hogarth's pictures (with whom Jan Steen has much in common) so unpleasant to look upon. Family feasts and merry-makings, the wedding of ill-assorted couples, quacks and their quackeries, lovelorn maidens ('hier baat geen medicijn, want het is minne pijn'), tavern brawls and similar scenes are his favourite subjects. Jan Steen has, and with justice, been likened to Molière. The greater number and the best of his works are in England. He is very partially represented in the museums of Amsterdam and the Hague. The Duc d'Arenberg possesses in his Brussels collection one of the very rare scriptural pieces by this master, the 'Marriage at Cana'.

Jan Steen is a solitary personage. He stands alone, and has no followers. So much the more numerous, and at the same time intimately associated, are the painters whose genius found employment in the domain of landscape, which they rendered with true artistic appreciation, and enriched as well as animated by the addition of living forms. Very frequently these 'landscapes with figures' are the result of friendly co-operation. Thus *Adrian van de Velde* (1639-72), one of the most estimable as well as gifted of Dutch painters, supplied the figures for the landscapes of his master Wynants, for Moucheron, and even for Hobbema and Ruysdael. *Philip Wouverman* (1620-68) has perhaps the greatest reputation for these figure pictures, of which some 800 may still be reckoned. Cavalry combats, hunting scenes, in which horses always play a conspicuous part, he has repeated with endless variations, without however passing the bounds of mediocrity. To enumerate the names of all who occupied this particular field is simply impracticable, for it is precisely in this field that Dutch art was most prolific. We must, however, mention (as akin to the foregoing) *Paul Potter* (b. 1625; d. Amsterdam, 1654), chief of animal painters, to whose pictures landscape lends idyllic charms, and whom we

must accept as a classical example of the entire fraternity. A consummate draughtsman, he was at least as eminent as a colourist, especially in his smaller pictures. *Karel du Jardin* (1625-78), an exuberantly fertile painter, owes his best qualities to the foregoing, but the inequality of his works shows his inability to resist other less favourable influences. Other 'idyllic' painters are *Jan Asselyn* (1610-60) and *Nicolas Berchem* (1620-83), both of Amsterdam.

As landscape painters must be named *Jan van Goyen* of the Hague (1596-1666); *Albert Cuyp* of Dordrecht (1606-72), son of Jacob Gerritsz (p. liv), also eminent as a painter of portraits and animals; *Jan Wynants* of Haarlem (1600-70), famous for the number of his pupils and his own steady development; *Allart van Everdingen* (Alkmaar, 1621-75); *Jacob Ruysdael* (born 1625, at Haarlem; d. 1681), 'excelling all other masters in a feeling for the poetry of northern landscape combined with the power of graphic embodiment'; and *Meindert Hobbema*, whose merits have only recently come to be appreciated. Hobbema was born at Amsterdam, 1638, and died in 1709. His works exhibit a moderate talent only for composition; the same motive constantly recurs in his pictures (the figures are for the most part by another hand); but in delicacy and thoroughness of elaboration, more particularly in his treatment of atmosphere and light, his pictures must be highly prized as works of genius of the highest order. — *Jan van der Meer* of Haarlem (1678-91) shows himself near of kin to Jacob Ruysdael. Numerous other landscape painters remained true to their national scenery, but in many cases they lapsed into a kind of mannerism, which is very apparent in the moonlight scenes of *Aaart van der Neer* (of Amsterdam, 1619-83). Fashion also began to demand the study of Italian landscapes, and in the second half of the 17th cent. compositions of this kind are decidedly predominant. Among the earliest examples of this tendency are *Jan Both* of Utrecht (c. 1610-50), *Adam Pynacker* (1621-73), and *Herman Swanevelt* (1620-59?).

It is well known how marine painting (*Willem van de Velde, the Younger*, 1633-1707; *Hendrik van Vliet* of Delft), and architectural painting (*Jan van der Heyden*, 1637-1712, and *Emanuel de Witte*, 1607-92), prospered in Holland, and how the national art, as it were with its last breath, gave birth to the so-called 'still-life' (*W. van Aelst* of Delft) and flower painting (*Jan Davidsz de Heem*, 1600-1674, Utrecht and Amsterdam; *Rachel Ruysch*, 1664-1750, Amsterdam; *Jan van Huysum*, 1682-1749).

We conclude these slight observations with the wish that they may induce to a more searching study of Dutch art in a careful examination of the works themselves, and we recommend all who are so disposed to read *Burger's* well known book on the 'Musées de la Hollande', in which the subject of Dutch painting is exhaustively treated.

1. From London to Ostend.

There are two direct routes from London to Ostend: 1. Viâ Dover, twice daily, in 8½-10 hrs.; 2. By Gen. Steam Nav. Co.'s steamers, twice weekly, in 11-14 hrs. — The former route is recommended to those whose time is limited; the latter is pleasant in fine weather, and considerably less expensive. — Comp. R. 11.

Ostend. — The **Central Railway Station** (Pl. B, 4) lies on the S. side of the town, at a considerable distance from the sea and the principal hotels, but is connected with the steamboat pier by rails used for the through-traffic with England viâ Dover. *Omnibuses* from the hotels meet both the trains and the steamers (fare usually 50 c.). *Cab* from the station to the town 1 fr.; luggage under 56 lbs. free; for over-weight 2½ c. per lb. Travellers proceeding direct to Antwerp through the Waesland (p. 54) should book to Bruges only, and there take a fresh ticket viâ Ghent (see p. 9 and R. 10). If a through-ticket from Ostend to Antwerp be taken, the traveller is conveyed by the longer route viâ Malines.

Hotels. *On the Digue*, with unimpeded views of the sea, nearly all large, new, and expensive. To the S.W. of the Kursaal: Hôtel Continental et Cercle des Bains (Pl. *p*; B, 2), an imposing establishment, opened in 1880; R. 5-6 fr.; on the first floor, with view of the sea, 8 fr.; B. 1½ fr. — Adjacent, Hôtel de l'Océan (Pl. b; B, 2); Hôtel de la Plage (Pl. a; B, 2); Hôt. Beaurivage. Rooms may also be procured at the *Pavillon du Rhin* (see below), farther on. — To the N.E. of the Kursaal: Hôtel Royal Belge, opened in 1880; Grand Hôtel du Littoral (Pl. *m*; C, 2, 3), at the corner of the Rue du Cerf; Hôtel de Russie (Pl. *q*; D, 2), between the Rue de Flandre and Rue Louise; Hôtel du Cercle du Phare (Pl. D, 2), almost at the end of the Digue, with restaurant (see below).

Adjoining the Digue: *Hôtel Royal de Prusse (Pl. h; D, 2), at the corner of the Boulevard du Nord and the Rue des Capucines, an old, first-class house, with a view of the sea from the upper stories. Hôtel Impérial (Pl. *o*; B, 2), just beyond the Kursaal, D. 3 fr.; Hôtel de la Digue (Pl. s; D, 2); Hôtel des Arcades (Pl. *l*; B, 2), with restaurant; these three also command a view of the sea from the upper windows.

In the Town. Between the Digue and the Place d'Armes: *Hôtel de France (Pl. j; C, 2), in the Rne Louise, close to the Boulevard du Nord. Hôtel de Flandre (Pl. k; C, 2), first-class; Welt's Hôtel du Nord (Pl. l; C, 2), D. 2½ fr., both in the Rue de Flandre. *Grand Hôtel Fontaine (Pl. m; C, 2), a large first-class house, with spacious dining-room containing several old pictures by Netherlands artists, D. 5 fr.; Hôtel Frank (Pl. n; C, 2); Hôtel de Vienne (Pl. o; C, 2); these three in the Rue Longue, between the Rue Louise and the Rne de Flandre. *Hôtel Mertian (Pl. p; C, 2), first-class; Cercle Catholique (Pl. q; C, 2), with chapel, both in the Rue de l'Ouest. — More to the W.: Hôtel-Pension Detif (Pl. r; B, 2), Place du Théâtre.

In or near the Place d'Armes: *Hôtel du Grand Café (Pl. v; C, 2, 3), corner of the Rue Louise and the Rue du Cercle, first-class; *Hôtel du Lion d'Or (Pl. u; C, 2), corner of the Rue de Flandre and the Rue St. Sébastien, old-fashioned Belgian house, D. 3 fr.; Hôtel de Gand et d'Albion (Pl. x; C, D, 3), in the Marché-aux-Herbes; Hôtel-Pension Victoria (Pl. y; C, 3), Rue de l'Eglise. Cour d'Angleterre (Pl. z; C, 3), Rue de la Chapelle 10; Europe (Pl. *a*; D, 2), D. 2½ fr., Rue des Capucines, and Etoile (Pl. *b*; C, 3), more unpretending; Hôtel St. Pierre, Rue Christine.

Still farther from the Sea: *Grand Hôtel Marion (Pl. *c*; C, 3), Rue de l'Eglise 33, first-class; Hôtel de la Marine (Pl. *d*; C 3), Cour de France

(Pl. *e;* C, 3), D. 2½ fr., side by side in the Rue de la Chapelle; opposite, Hôtel St. Denis (Pl. *f;* C, 3), No. 44; Hôtel des Nations (Pl. *g;* C, 3), No. 60; Hôtel de l'Agneau, Rue St. Paul 36, moderate. *Hôtel d'Allemagne or Strackè (Pl. *i;* C, 3), Rue du Quai 24, first-class; Hôtel du Rhin (Pl. *k;* C, 4), Place St. Joseph. Couronne, Concorde, both on the Quai de l'Emperenr, near the railway-station; Ship Hotel, near the steamboat-pier. Most of the hotels are open during the season only, but the six last-named, amongst others, are always open.

Hôtels Garnis have begun to spring up within the last few years, and are constantly increasing in number. *On the Digue:* Hôtel Beerblock (Pl. c; A, 1, 2), a one-storied timber-building; Bellevue, Maison Werli, close to the Kursaal; Maison Mommaerts, Villa Albert, corner of the Rue Christine; Beau-Site, corner of the Rue de Flandre (Pl. g; C, 2); Villa de la Digue, between the Rue de Flandre and the Rue Louise. — *Adjoining the Digue:* Hôtel Garni Léopold (Pl. *r;* C, 2), behind the Kursaal; Villa Christine, Rue Christine. — *In the Town:* Villa Louise, Espérance, Beau-Séjour, at the Cercle du Phare; Hôtel Sieglitz, Boul. du Nord, corner of the Rue de Flandre; Limbor, Boul. du Nord 13; Michens-Verhoest, Rue de Flandre; Hôtel des Familles (Pl. w; C, 2), Place d'Armes.

Private Apartments may be procured at the beginning or towards the close of the season (1st June to 15th Oct.) for 3-5 fr. a day, or for 15 fr. and upwards per week. The rent of a small suite of rooms (dining-room, drawing-room, three bedrooms, kitchen) in June is about 300 fr., in July 500 fr., August 800 fr., and September 600 fr. — The contract should be committed to writing, if the hirer contemplates a prolonged stay. The usual charge for a plain breakfast is 75 c.-1 fr, for attendance 50 c. per day. French is often imperfectly understood by the Flemish servants. — The hirer should see that attendance is expressly included in the agreement, both in private apartments and at the hôtels garnis, as otherwise he is liable to an extra charge of 1 fr. per day.

Restaurants *in the Town:* **Frères Provençaux*, Rue de Flandre 22, good, but expensive; **Taverne Allemande* (ground-floor of Welt's Hôtel du Nord, see above), beer; *Restaurant Léopold*, both also in the Rue de Flandre. — Many of the summer residents at Ostend cater for their own breakfast and luncheon at one of the 'charcutiers' or purveyors of preserved meats, such as **Raeymaekers*, Rue de l'Ouest 4. — Wine at *Michens-Verhoest*, Rue de Flandre 15 (claret from 1 fr. 10 c. per bottle; ale or porter 10 fr. per doz., or 1 fr. per bottle; also tea, etc.); *Van Caneghem*, Rue St. Sébastien 3, etc. — Beer at several taverns and beer-saloons.

Restaurants on the Digue, dear, and attendance often bad. The *Kursaal* (Pl. B, 1, 2), an extensive establishment with restaurant, café, a reading-room, a large hall, and galleries commanding an extensive view of sea and land, open to subscribers only, is the principal resort of visitors during the bathing season. With its gardens it occupies an area of about 13,000 sq. yards. Subscribers for a week or upwards are admitted to the balls at the Casino (see next page). Belgian, French, and other newspapers. Subscriptions: 4 days 9, per week 17, per fortnight 25, per month 40, six weeks 55, per season 75 fr.; 2 pers. 15, 28, 45, 55, 70, 95 fr.; three pers. 20, 40, 55, 68, 88, 110 fr. — Restaurants in the above-mentioned hotels, *Cercle des Bains*, *de l'Océan*, **de la Plage*, and *Beaurivage;* also at the *Pavillon du Rhin* (Pl. f; A, 1), the farthest to the S., with an oyster and lobster-park. — At the opposite (N.) end of the Digue: *Hôtels Royal Belge*, *Littoral*, *Beau-Site*, *de Russie*, see p. 1. Adjacent, the *Cercle du Phare* (Pl. D, 2; see p. 1), 'plats du jour' from 10 to 2 o'clock 1¼-1½ fr., D. from 2 to 7 4 fr. — Farther on, between the approaches to the Estacade, is an *Estaminet* where oysters are sold. — *Table d'hôte* at the hotels, the Kursaal (for subscribers), and the Pavillon du Rhin (4 fr.). — It is customary at all these establishments to give a few sous to the waiter at each repast.

Cafés, besides those above mentioned: *Grande Pâtisserie*, Rue de Flandre, also a restanrant (Déj. 3, D. 5 fr.); **Noppeney*, corner of the Rue de Flandre and the Rue Longue (confectioner); *Taverne Germania*, Rne de Flandre, in the Hôtel de Flandre (p. 1). The *Société Littéraire* on

the ground-floor of the Hôtel de Ville (Pl. 7; C, 3), to which strangers are introduced by a member (first 5 days gratis, afterwards 3 fr. per month), contains a restaurant and reading-room.

Concerts and **Balls.** Concerts daily at the *Kursaal;* balls on Sun., Tues., and Thurs. in the *Casino*, a handsome ball-room on the first floor of the Hôtel de Ville (p. 4); admission for non-subscribers to the Kursaal 3 fr. (*'toilette de ville'*, i.e. a black coat). The *Cercle International*, a club instituted in 1880, contains ball, card, reading, and conversation-rooms (subscription 20 fr.).

Water. Filtered rain-water is at present used at Ostend for domestic purposes. Seltzer-water or aërated-water in 'siphons' (50 c.) will be found wholesome for drinking, and may be procured at *Noppeney's*, Rue de Flandre (see above). An Artesian well has been sunk.

Baths (p. 5). Bathing-time from 7 a.m to 7 p.m. — Tickets must be obtained at the office on the beach: machine (for not longer than 40 min.) including costume and two towels 1 fr., two additional towels 20 c. (regular bathers should purchase these requisites for themselves). At the 'Paradis', where a bathing-costume is not obligatory, the charges are the same. At the 'Section Est', a bathing-place for the less robust bathers, near the old lighthouse (Pl, D, E, 2), the use of a machine costs 70 c. — Invalids and persons unaccustomed to sea-bathing may procure the services of a *'baigneur'* or *'baigneuse'* for 50 c. more. The driver of the machine generally receives 5 c., and 5 c. is given for cleaning the machine. Tents and 'marquises' for sitting on the beach 1-1½ fr. per day, or 6-9 fr. per week. Chairs at various points for resting, 10 c.

Warm Salt-Water Baths at *Tratsaert's*, Rue St. Sébastien 26, with douche, 3 fr., per doz. 30 fr.; fresh-water bath 4 fr., per doz. 40 fr.; shower-bath ('douche de force') 5 fr., per doz. 50 fr.; *Hoedt*, Rue de l'Eglise 23, bath 2½ fr., per doz. 24 fr.

Cabs *(Voitures de place;* stands at the railway-station and in the market-place) 1 fr. per drive in the town; first honr 1½ fr.; each ½ hr. additional 50 c.; at night 1½ fr. per drive, 2¾ fr. per hour. The fares for *'paniers'*, carriages of a superior description, are higher: drive in the town 1½, 1 hr. 3, each following hr. 2 fr. — There is no tariff for drives outside the town.

Donkeys for hire at the S. end of the Digue, 1 fr. per hour; **Ponies,** 2 fr. per hour.

Sailing Boats with 2 men for ½ hr. 3, 1 hr. 5, 2 hrs. 6 fr.; with 3 men 5, 6, 8 fr.; with 4 men 6, 8, 12 fr. — Previous agreement necessary when the party consists of more than 4 persons, as otherwise 1 fr. more for each may be demanded. — Beggars are a great annoyance in Ostend.

Bookseller, *Godtfurneau*, Rue Longue, near the Rue de Flandre, with a reading-room. Newspapers are sold by *Daniels-Dubar*, Rue de la Chapelle 25. The *Courrier des Bains*, which is published once weekly (3 fr. for the whole season), is furnished gratis to the subscribers to the Kursaal. A *Liste des Etrangers* is also published.

Physicians. *Dr. Schramme*, Rue des Capucines; *Dr. de Jumné*, Rue Longue; *Dr. Janssens*, Marché-aux-Herbes; *Dr. Saulmann.*

Bankers. *Agency of the Banque Nationale*, Rue de Flandre; *Bach & Co*, Rue des Capucines 79. — Money Changers: *De Visscher & Co.*, Rue de la Chapelle.

Post and Telegraph Office, Rue des Sœurs Blanches 10, open 7 a. m. to 7 p. m.

English Church (Pl. 9; D, 2, 3) at the E. end of the Rue Longue; services at 11 a.m. and 3.30 p.m.; chaplain, *Rev. H. W. Overstreet Fletcher, M. A.*

Ostend (18,400 inhab.), the second seaport of Belgium, owes most of its importance to the great passenger traffic between London and the continent, of which it has long been one of the principal avenues. It also possesses 160 fishing-boats, manned by 850 men, being fully one-half the number belonging to the whole kingdom; and of late years it has become a great sea-bathing resort.

The town was once strongly fortified. In 1601-1604 it sustained one of the most remarkable sieges on record, and was only surrendered to the Spanish general Spinola in consequence of orders received from the States General. In the Spanish War of Succession, after the Battle of Höchstädt, Ostend was occupied by the allies under Marlborough. In 1745 Louis XV. took the fortress after a siege of 18 days, but was compelled to restore it to Austria by the Peace of Aix-la-Chapelle. In 1794 it was again taken by the French, who held it until 1814, after which it belonged to the kingdom of the Netherlands until 1830, when it finally became Belgian in consequence of the revolution. The fortifications were demolished in 1865, and have been converted into promenades. Since then many fine buildings have been erected along the beach.

The main street of the town is the *Rue de la Chapelle* (Pl. C, 4, 3), leading from the station to the market-place *(Place d'Armes)*, where it changes its name to *Rue de Flandre* or *Vlaanderstraat* (Pl. C, 2). It has lately been extended hence as far as the Digue, near which the principal shops, including some large emporiums of shells, are situated.

Few of the public buildings of Ostend are worthy of note. The *Church of SS. Peter and Paul* (Pl. 6; C, 3, 4) contains a monument to Queen Louise (p. 95), who died here in 1850, by *Fraikin*. — The large *Town Hall* (Pl. 7) is in the Place d'Armes (Pl. C, 2, 3). The ground-floor is occupied by the *Société Littéraire*, mentioned on p. 2, while the ball-rooms of the *Casino* (p. 3) are on the first floor. The tower is surmounted by an anemometer, or wind-gauge.

Ostend is a very favourite Watering Place, and attracts upwards of 12,000 visitors annually. The only promenade worthy of mention is the ***Digue,** a stone dyke or bulwark upwards of $^3/_4$ M. in length, about 33 yds. wide, and 33 ft. in height, extending along the coast from N.E. to S.W. With the exception of the carriage-road, 13 yds. in breadth, the whole is laid with asphalt. Several approaches ascend to it from the town. Along the Digue stretches a row of handsome new buildings, including the hotels and restaurants mentioned on pp. 1, 2, and numerous private villas, some of which are tasteful structures in the Flemish Renaissance style. Near the middle rises the handsome Kursaal (Pl. B, 1, 2; p. 2), erected in 1876-78, from the design of Naert of Brussels. At the S.W. end of the Digue, upon a lofty dune, stands the *Palais du Roi* (Pl. A, 1), or royal villa. The scene presented by this promenade and its environs during the height of the season will strike the English traveller who witnesses it for the first time as novel and amusing. The fact that a very large proportion of the visitors are inlanders, who have never seen the sea, and are now for the first time in their lives rejoicing in its health-restoring breezes and ever-changeful aspect, sufficiently accounts for the popularity of a place which affords few other attractions. The traveller, therefore,

by visiting the Digue on a warm summer evening, will at a glance witness the most characteristic phase of Ostend life.

The **Bathing Places** (Pl. A, B, 1) adjoin the Digue on the S.W. side, and there are about 400 bathing-machines. Most of the visitors bathe in the morning. There is here, as at French watering-places, no separation of the sexes; but the strictest propriety is observed, and every bather is provided with a costume. Ladies may avoid publicity by bathing at a very early hour. Gentlemen who prefer bathing '*sans costume*' should go to the '*Paradis*' (Pl. A, 1), where, as its name imports, they may dispense with a bathing-dress. This privileged spot is at the end of the Digue, towards the S.W.

At the N.E. end of the Digue is the **Estacade** (Pl. E, 2), consisting of two *estaches*, or piers (the W. about $^1/_3$ M. in length, the E. a hundred paces longer), which shelter the entrance to the harbour and afford a view of the arriving and departing steamers. They are provided with seats, and serve as a public promenade.

The entrance to the harbour (Chenal; Pl. E, 2) is 165 yds. in length. The **Harbour** itself consists of the *Avant-Port*, the *Bassin du Commerce*, and the *Arrière-Port*. The *Bassin de Chasse* (Pl. E, 3,4), with its massive gates, was constructed for the purpose of sweeping away the sandbanks at the mouth of the harbour, the water being confined within it at high tide, and allowed to escape suddenly at low tide. The other parts of the harbour and the locks of Slykens (p. 6) were constructed under Emp. Joseph II.

Beyond the entrance to the harbour and the Bassin de Chasse just mentioned, which we skirt for 10 min., rises the ***Lighthouse** (*Nouveau Phare;* Pl. F, 4), 174 ft. in height, which should be inspected by those who have never seen the interior of such a structure. (As there is no tariff for excursions by boat to the lighthouse, a bargain should be made beforehand; 25-30 c., or, there and back, 50-75 c., is sufficient.) The lantern (fee $^1/_2$ fr.) contains a series of prisms, resembling beehives in shape, and reflectors of copper plated with platina, by which arrangement the light is said to be intensified a thousand-fold, and to be visible at a distance of 45 M. The top commands an extensive view in fine weather. Nieuport, Furnes, and even Dunkirk are seen towards the S.W., the Kursaal of Blankenberghe to the N.E., and the towers of Bruges to the E.

The **Oyster Parks** *(Huitrières)* are extensive reservoirs on the N.E. and S.W. sides of the Digue (several near the Bruges Gate), where vast quantities of these favourite bivalves are stored throughout the greater part of the year. They are imported from the English coast, and kept here in prime condition by daily supplies of clarified sea-water. Their price varies from 5 to 8 fr. per hundred, and upwards. Abundant and fresh supplies may therefore always be procured, except in the height of summer, when they are out of season. *Lobsters*, brought chiefly from Norway, are kept in separate receptacles in the huitrières, and fetch from 2 to 6 fr.

each. *Fish* is generally plentiful, especially in summer, when transport is difficult. A large turbot may often be bought for 10-15 fr.; soles, cod, haddocks, mackerel, and skate are of course less expensive. Crabs, shrimps, and mussels are also abundant. Shells of every variety may be purchased.

All these different kinds of fish are sold by public auction between 7 and 9 a.m. in the fish-market of Ostend, under the supervision of the municipal authorities. The principal sales take place on fast days (Wed. and Frid.). The salesman fixes a high price in sous for each lot, and then gradually descends, until a bidder calls out '*myn*' and thus becomes the purchaser. The great advantage of this 'Dutch auction' is, that a single bid settles the matter, and much confusion is thus prevented. Most of the purchasers are women, who afterwards retail the fish in the market. The Flemish language alone is spoken on these occasions, and the spectator has an excellent opportunity of witnessing a characteristic scene of Belgian life. — An immense number of rabbits are killed annually on the Dunes around Ostend.

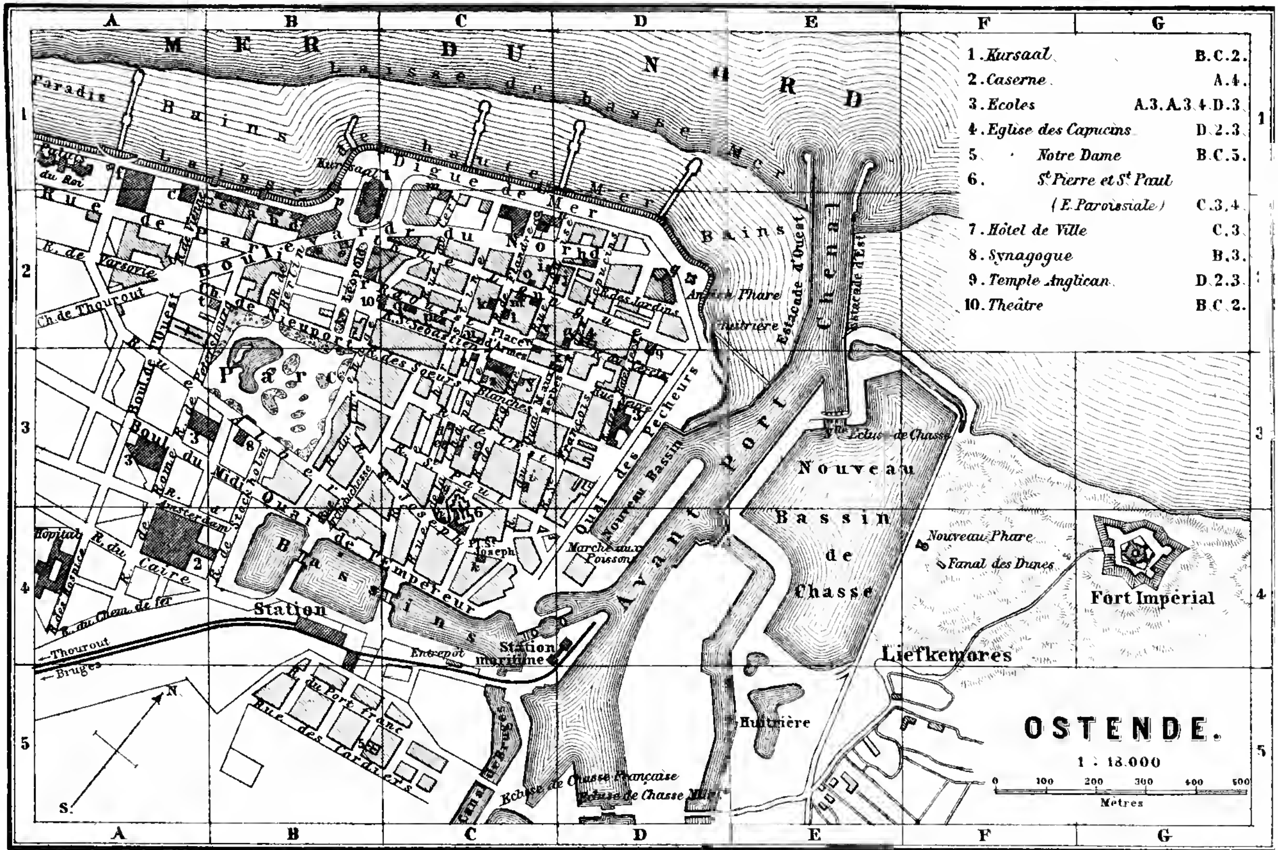
The luminous appearance of the sea, caused by the presence of innumerable mollusca, almost invisible to the naked eye, is brightest on sultry summer-nights, and is a never-failing source of interest to many of the visitors. It is best observed when the lock-gates of the Bassin de Chasse (p. 5) are opened at low water, provided, of course, the hour be suitable. Tide-tables are to be found in the Guide Officiel (p. xvi), and may also be purchased at the book-shops.

Several ecclesiastical and popular **Festivals** are celebrated at Ostend in June, July, and August, on which occasions the Belgian archers, of whom there are numerous clubs, always act a prominent part, displaying extraordinary strength and skill. The most interesting church-festival is the Procession on St. Peter's day (29th June), when the ceremony of blessing the sea is performed before a large concourse of fishermen and their families.

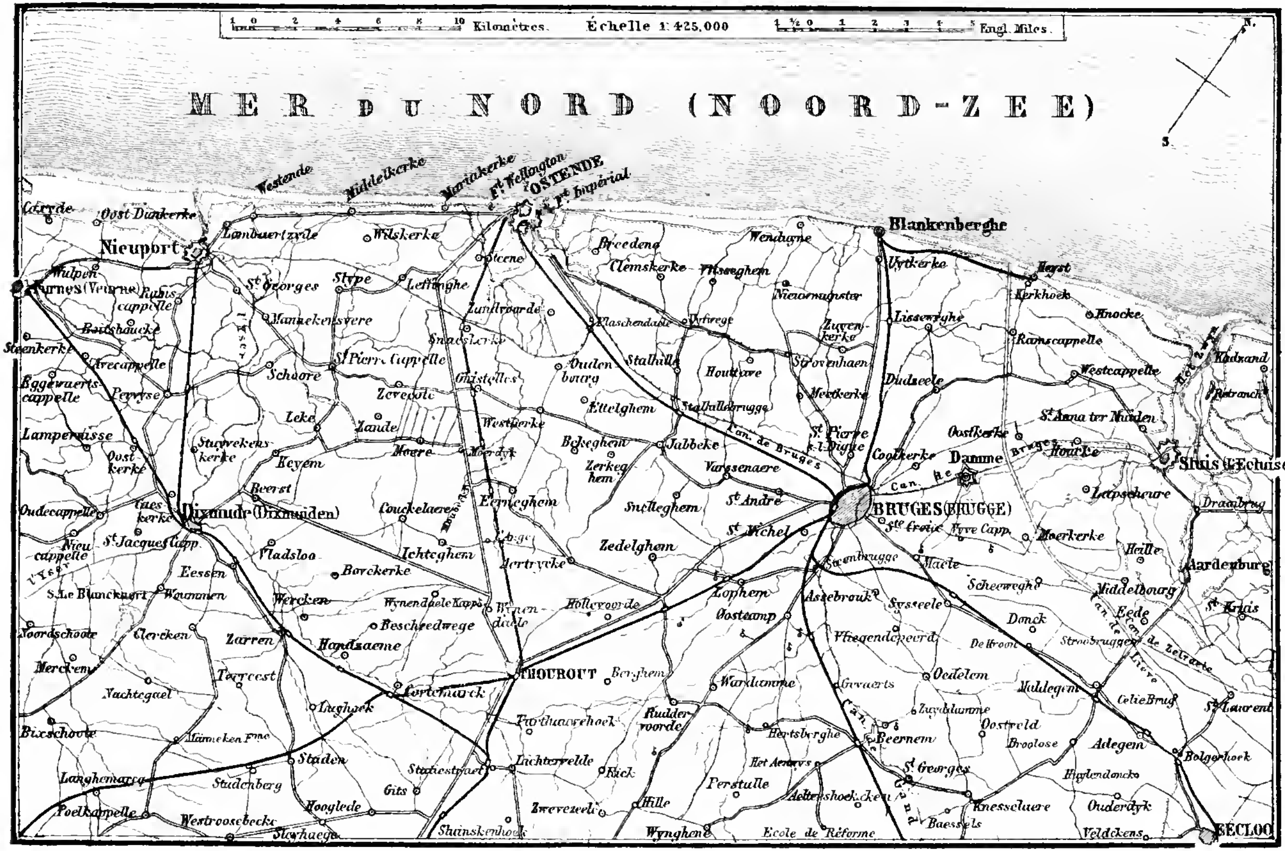
Slykens *(Café de la Concorde)*, $1^1/_4$ M. E. of Ostend, a village on the road to Bruges, may easily be visited on foot.

A pleasant walk along the beach may be taken to **Mariakerk** *(Zwaan)*, a village about 3 M. to the S.W., separated from the sea by lofty sandbanks. Halfway to it is situated *Fort Wellington*, which formerly protected the entrance to the harbour on this side. About 3 M. beyond Mariakerk lies **Middelkerk** *(Hôtels de la Marine, de la Plage)*, the starting-point of the submarine telegraph-cable to the English coast. There is nothing to mark the spot except the watchman's hut on the sand-hill. Middelkerk is now frequented as a watering-place, and from 1st July to Oct. has omnibus communication ($^3/_4$ hr.) with the station at Ostend.

Near *Plasschendaele* (p. 9), the first railway-station on the road to Bruges, lies **Oudenburg**, in the midst of a sandy district,



Geograph. Anstalt von Wagner & Debes, Leipzig



Kilomètres.
Échelle 1:425,000
Engl. Miles.
MER DU NORD (NOORD-ZEE)
N.
S.
Westende
Middelkerke
Mariakerke
Ft. Wellington
OSTENDE
Ft. impérial
Blankenberghe
Heyst
Knocke
Oost Dunkerke
Nieuport
Lombaertzyde
Wilskerke
Furnes (Veurne)
St. Georges
Stype
Leffinghe
Steene
Breedene
Clemskerke
Wenduyne
Uytkerke
Lisseweghe
Ramscappelle
Westcappelle
Cadzand
Dudzeele
St. Anna ter Muiden
Sluis (l'Écluse)
Damme
Oostkerke
Houcke
Coolkerke
St. Pierre s. l. Digue
Jabbeke
Varssenaere
St. André
St. Michel
BRUGES (BRUGGE)
Ste. Croix
Moerkerke
Aardenburg
Middelbourg
Eede
St. Kruis
Maele
Steenbrugge
Assebrouck
Sysseele
Oedelem
Beernem
St. Georges
Knesselaere
Adegem
Maldegem
Bolgerhoek
St. Laurent
Ursel
Oosterzeele
Eecloo
Oosteamp
Lophem
Zedelghem
Snelleghem
Ettelghem
Oudenbourg
Stalhille
Ghistelles
Zevecote
Zande
Moere
Keyem
Leke
Schoore
St. Pierre Cappelle
Mannekensvere
Pervyse
Oost Kerke
Lampernisse
Steenkerke
Dixmude (Dixmuiden)
Beerst
Couckelaere
Eerneghem
Ichteghem
Aertrycke
Vladsloo
Eessen
St. Jacques Capp.
Oudecappelle
Bovekerke
Wercken
Beschedwege
Handzaeme
Zarren
Clercken
Woumen
Noordschoote
Merckem
Bixschoote
Langhemarck
Poelkappelle
Westroosebeke
Staden
Hooglede
Gits
Cortemarck
THOUROUT
Lichtervelde
Zwevezeele
Wynghene
Ruddervoorde
Wardamme
Hertsberghe
Perstulle
Hille
Torhout
Berghem
Yser
Can. de Bruges
Can. de Gand
Ecole de Réforme
Veldekens

with an oasis of productive gardens which supply Ostend with fruit and vegetables. Oudenburg is said once to have been a flourishing commercial town, and to have been destroyed by Attila about the middle of the 5th century.

2. Blankenberghe and Heyst.

Blankenberghe. — **Hotels.** *On the Digue:* *Grand Hôtel des Bains et des Familles, to the right of the principal approach to the Digue, containing upwards of 300 apartments, and surrounded by its own grounds; 'pension' with R. towards the sea 8-15 fr., towards the land less expensive. Farther on, Pavillon des Princes. To the left of the principal approach, Hôtel Goddéris, table d'hôte at 1 (3 fr.) and 7 o'clock (2 fr.), 'pension' 7-15 fr.; Hôtel du Kursaal, with 120 rooms (5-20 fr.), see below; Hôtel Pauwels d'Hondt, large; Hôtel de Saxe; Hôtel Victoria; *Hôtel de l'Océan, moderate. Farther to the W., at the entrance to the harbour, Hôtel du Phare.

In the Village. In the Rue de l'Eglise, close to the principal approach to the Digue: Hôtel du Lion d'Or, recently extended. In the Rue des Pêcheurs or Visscherstraat, beyond the Digue: Hôtel de Bruges, well spoken of. Farther on in the Rne de l'Eglise, on the way from the Digue to the railway-station: Etoile d'Or (No. 10), second-class; Hôtel d'Allemagne (No. 14); *Maison des Bains, 'pension' 7-9 fr.; Hôtel de la Paix, lately enlarged; Hôtel de Gand, small; *Grand Hôtel d'Hondt (No. 22), much resorted to by Belgians of the middle class, 'pension' 7-10 fr. — Near the station: Hôtel du Chemin de Fer, Mille Colonnes, du Nord, well spoken of, de Flandre, which may all be described as restaurants with rooms to let.

Private Apartments. On the Digue: *Pavillon Royal*, near the principal approach; *Maison Segaert*, with a large balcony, also a 'pension'; *De Jaeghere (Belvédère de l'Ouest)*, also a 'pension'; *Maison Gobart*, rooms towards the sea with balconies 4-15 fr., A. ½ fr.; *Succursale du Dr. Verhaeghe* (see below), at the principal approach, 'pension' with room towards the sea 10½-12 fr., comfortable. There are also numerous new honses to let, more or less comfortably fitted up, and particularly adapted for the accommodation of families. — In the Village: *Dr. Verhaeghe*, Market 32, 'pension' 8-10 fr.; *Dr. van Mullem.* Private apartments abound in almost every street (2-5 fr. per day, A. 25 c.), but are sometimes all engaged in the height of the season. Those who have not previously written for rooms should arrange to reach Blankenberghe early in the day, so that they may return to Bruges the same evening in case of disappointment.

Restaurants. On the Digue: the above hotels; also the *Kursaal*, to which subscribers only are admitted, a handsome and comfortable establishment (concerts and balls), with a café adjoining the concert-room; D. at 1.30 and 5 o'clock 2½-3 fr. — *Café Troffaes* (confectioner), beside the Kursaal; *Hôtel de Venise*, a hôtel garni with a café; *Grand Café de l'Univers*, restaurant, near the Hôtel de l'Océan. — In the Village: the above-named hotels. — Living is cheaper at Blankenberghe than at Ostend, the charges at the best hotels and restanrants on the Digue at the former being not higher than those of the inferior houses in the town at the latter (*e.g.* D. 2½-3, snpper 2 fr.).

Physicians. *Dr. Verhaeghe*, *Dr. van Mullem*, and *Dr. Cosyn.*

Bathing Machines 75 c., children 40 c.; the attendants expect a trifling fee from regular bathers. — *Tents*, for protection against sun and wind (not against rain), may be hired on the beach for 1 fr. per day. — *Bathing Dresses* may be purchased in the town for 5-8 fr.

Boats. For a row of 1-2 hrs. the charge is 5 fr.; for a party 1 fr. each.

Donkeys for rides on the beach: per ½ hr. 50 c.; to *Heyst* 2-3 fr.

'*La Vigie de la Côte*', published on Sundays, contains a list of the visitors, tide-tables, etc. — *Baths* daily at the Cursaal during the season. Sub-

scription per week 8, per fortnight 12, per month 20, for the season 30 fr., two pers. 16, 20, 36, 60 fr.; three pers. 24, 30, 52, 80 fr.; children 5, 8, 10, 15 fr.

Warm Baths in the *Grand Hôtel des Familles* (see p. 7); *Etablissement de Bains*, Rue de l'Eglise 58, with restaurant; and at *P. van Wulpen de Langhe's*, Bakkerstraat 8, 1½ fr. each, children 1 fr.

Blankenberghe, 12 M. to the N.E. of Ostend, and 9 M. to the N. of Bruges, a fishing-village with 2800 inhab., consists of small one-storied houses, and resembles Scheveningen (R. 37). It first came into notice as a sea-bathing place in 1840, and was for many years a quiet and primitive retreat, but of late it has become a rival of Ostend, though less expensive, being visited by 10,000 persons annually (including travellers who make no stay), and has of course lost its original character. The environs, however, are quieter than those of Ostend, and the air purer. The 'dunes' (downs, or sand-hills) are paved so as to form a kind of 'digue', like that at Ostend, which affords a promenade 22 yds. wide and upwards of 1 M. in length, flanked with hotels and new buildings, the principal of these being the Kursaal in the centre, all built for the reception of visitors. At the S.W. end of the Digue rises the new *Lighthouse*, situated at the entrance of a small new *Harbour*, constructed for the use of the fishing-boats, many of which, however, continue as of old to be hauled up on the beach. Like that of Ostend the harbour is protected from silting by piers, which extend into the sea for about 350 yds. The pier-heads are provided with seats.

Lisseweghe, 4½ M. to the S.E. of Blankenberghe, has a small station on the Bruges railway, from which, however, it is 1 M. distant (see p. 9). The *Church*, a handsome structure of the 13th century in the transition style, formerly belonged to an abbey, and has been restored with little taste. At the end of the left aisle is a Visitation by *J. van Oost the Elder*. The truncated tower, although two-thirds of it only are completed, is a very conspicuous object in the landscape.

FROM BLANKENBERGHE TO OSTEND, by the coast, is a somewhat monotonous walk (12 M.). The finest point of view is the hut of a 'douanier' on the highest hill near *Wenduyne*. — The walk along the beach to HEYST (5 M.) affords the traveller an opportunity of observing the operations constantly required for the protection of the dunes (comp. p. xxviii).

Heyst. **Hotels and Pensions.** *On the Digue*: KURSAAL, 'pension' 7-11 fr.; HÔTEL DE LA PLAGE, HÔTEL DU PHARE, 'pension' from 6½ fr.; HÔTEL DE FLANDRE, smaller. — A little back from the sea, near the Kursaal: HÔTEL DU RIVAGE; HÔTEL DE L'OCÉAN, close to the railway; HÔTEL LÉOPOLD II., near the Hôtel de Flandre. — *In the Village*, 5 min. walk from the beach: *HÔTEL DES BAINS, 'pension' 5½ fr.; *HÔTEL STE. ANNE, these two unpretending. — Bath 75 c.; arrangements somewhat deficient. — Donkeys 1 fr. per hour. — The Railway Station lies a little to the N. of the village. Railway to Blankenberghe (¼ hr.) and Bruges, see next page.

Heyst, a village with 1700 inhab., 4½ M. to the N.E. of Blankenberghe, is also visited as a sea-bathing place, and possesses tolerable hotels, bathing-machines, etc. The number of visitors is about 3000. At Heyst, as at Ostend and Blankenberghe, there is a long Digue, 22 yds. broad, paved with brick, and flanked with lodging-houses and restaurants, besides the above-mentioned

hotels. The beach is studded with fishing-boats, all of exactly the same size, and ranged at equal distances from each other. On their return from fishing the boats and their crews present a busy and picturesque scene. — The village possesses a large brick Roman Catholic Church, in the Gothic style.

About 1/2 M. to the S.W. of Heyst are the mouths of two canals (*Canal de dérivation de la Lys*, constructed in 1857-63), which drain an extensive plain at two different levels, and are closed by huge lock-gates. The unpleasant odour from the canal water is noticeable even at Heyst during a W. wind.

A favourite walk from Heyst is to *Knokke*, 2 M. to the N.E., a village with a life-boat station and a lighthouse. — Thence by *Westcapelle* and *Sint Anna ter Muiden*, a village of Dutch character, to (6 M.) **Sluys**, French *l'Ecluse* (*Hôtel de Koornbeurs*, second-rate), a small fortified seaport, situated beyond the Dutch frontier, and connected with (3 hrs.) *Bruges* by a canal (comp. p. 11). — A favourite way of making an excursion from Heyst to Bruges and Sluys is to take the train to Bruges, and walk thence along the canal, which is bordered with trees and pleasure-grounds, to *Damme* (p. 25) and Sluys. The shadeless walk between Sluys and Heyst is thus left to the evening. — A steamer plies daily (except Sun. and Mon.), in 2 hrs., between Sluys and Bruges, leaving the former in the morning and the latter in the afternoon. Diligence between Sluys and Westcapelle twice daily.

3. From Ostend to Brussels by Bruges and Ghent.

77 M. Railway (*Chemin de Fer de l'Etat*). Express to Bruges in 1/2 hr., to Ghent in 1 1/2 hr., to Brussels in 2 1/2 hrs.; ordinary trains in 3/4, 2, and 4 hrs. respectively. Fares to Bruges 1 fr. 75, 1 fr. 30, 90 c.; to Ghent 4 fr. 90, 3 fr. 60, 2 fr. 45 c.; to Brussels 9 fr. 25, 6 fr. 95, 4 fr. 65 c; express 1/4th more.

The express trains in connection with the Dover steamboats start from the quay, the ordinary trains from the station in the town.

At (5 M.) *Plasschendaele* the line crosses the canal diverging from the Ostend canal to the S.W., and leading by Nieuport and Furnes to Dunkirk. 8 3/4 M. *Jabbeke.*

14 1/2 M. **Bruges,** see p. 10, and Map, p. 3.

From Bruges to Blankenberghe (9 1/2 M.) and Heyst (15 M.) by railway in 25 and 50 min. respectively (fares 1 fr. 15, 90, 60 c., and 1 fr. 85, 1 fr. 40, 95 c.). The outside seats (3rd class) on the top of the carriages afford a good survey of the rich plain of Flanders, but are very draughty. — Stations: 2 M. *Bruges-Bassin*, the port for Bruges, with large timber stores and a few ships. — 5 M. *Dudzeele*, 7 M. *Lisseweghe* (p. 8), 8 M. *Blankenberghe* (p. 5), 15 M. *Heyst* (p. 8).

To Thourout (Courtrai and Ypres), see p. 28.

Stations *Oostkamp*, *Bloemendael*, (28 M.) *Aeltre*, *Hansbeke*, *Landeghem*, *Tronchiennes.*

42 1/2 M. **Ghent,** see p. 31.

From Ghent to Antwerp, see R. 10.

To Courtrai, see R. 8.

From Ghent to Terneuzen (22 1/2 M.) by railway in 1 1/2 hr. (fares 3 fr., 2 fr. 30, 1 fr. 50 c.). The train starts from the Station du Chemin de Fer de l'Etat, stopping at the Porte d'Anvers (see p. 31), and then follows the direction of the canal mentioned at p. 31. Stations *Wondelghem* (see below), *Langerbrugge*, *Cluysen-Terdonck*, *Ertvelde*, *Selzaete* (junction of the line from Bruges to Lokeren, p. 55, and the last Belgian station), *Sas* (i.e., lock) *van*

Ghent (the first Dutch station, where the locks of the above-mentioned canal are situated), *Philippine*, *Sluyskill*, and **Terneuzen** (*Nederlandsch Logement*), a small fortified town at the mouth of the important canal which connects Ghent with the Schelde. *Steamboat* thence twice daily in 1½ hr. to *Flushing* (p. 202); omnibus from the station at Flushing to the (¾ M.) steamboat pier.

From Ghent to Bruges there is a private railway (30 M.), the continuation of the Waesland line (p. 54), as well as the Chemin de Fer de l'Etat. Trains run in 65-95 min. (fares 2 fr. 70, 1 fr. 80, 1 fr. 35 c.), starting from the Station d'Eecloo, on the N.E. side of the town. Stations *Wondelghem*, *Evergherm*, *Sleydinge*, *Waerschoot*, **Eecloo** (a busy town with 10,400 inhab., where the Bruges, Selzaete, and Lokeren line diverges to the right), *Balgerhoeke*, *Adeghem*, *Maldeghem*, *Syseele*, *Donck*, *Steenbrugge*, and *Bruges* (see below).

From Ghent to Braine-le-Comte. Express in 1½ hr. (4 fr. 30, 2 fr. 95, 2 fr. 15 c.), ordinary trains in 2 hrs. (3 fr. 60, 2 fr. 45, 1 fr. 80 c.). The line diverges from the present route at *Melle*. Stations *Landscauter*, *Moortzeele*, *Scheldewindeke*, *Baeleghem*, *Sotteghem* (line to Brussels see p. 29, to Courtrai see p. 29), *Lierde-Sainte-Marie*, *Grammont* (line to Ath and Alost, p. 59), *Gammerages*, *Hérinnes*, *Enghien* (junction for the Tournai and Brussels line, see R. 11), *Rebecq-Rognon*, and *Braine-le-Comte* (see p. 151).

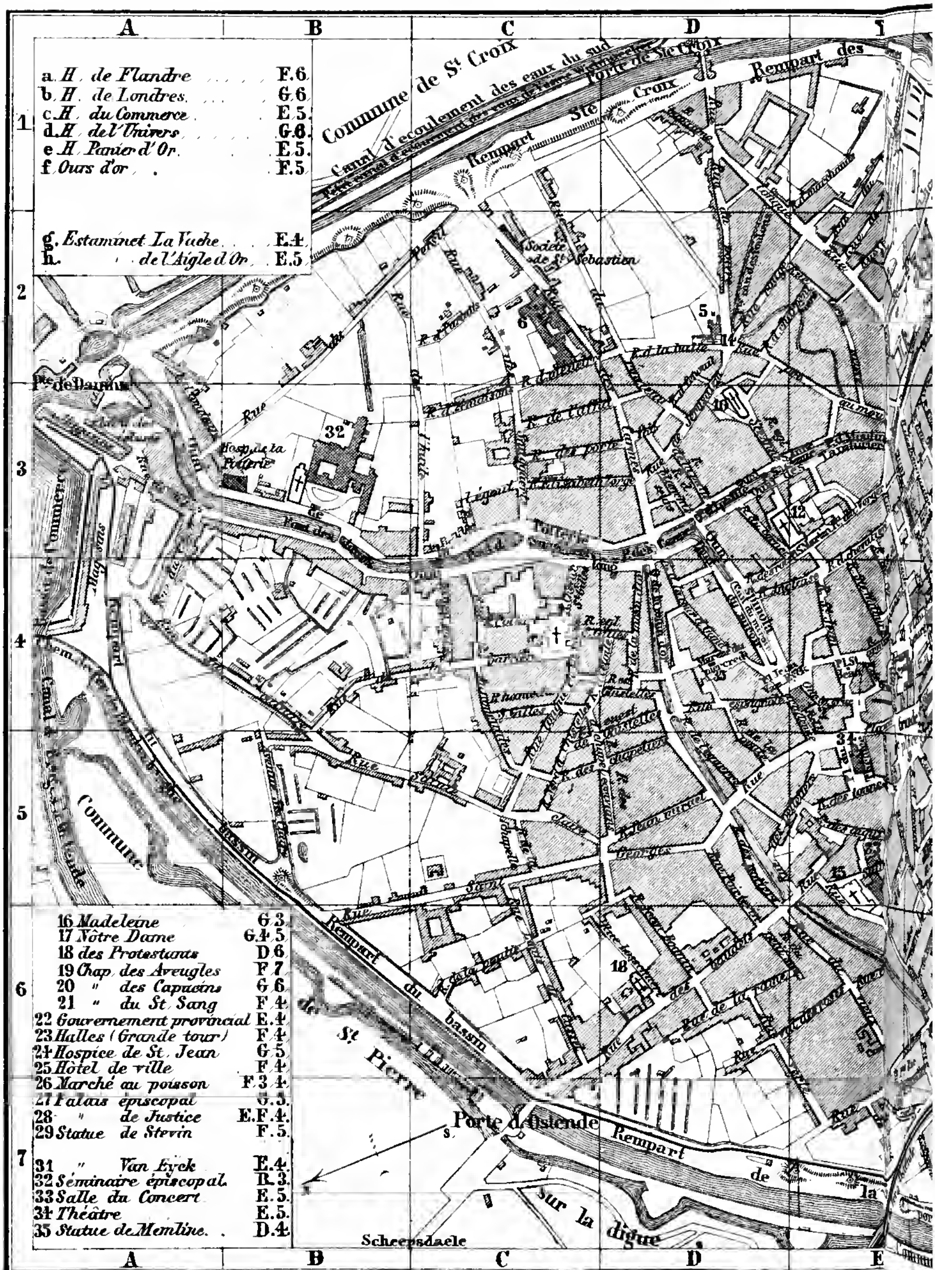
47½ M. *Melle* (p. 54), beyond which a line diverges to the S. to Ath (see above), *Quatrecht*, *Wetteren*, and *Schellebelle*, where the line to Malines diverges to the left (p. 54).

57 M. **Alost,** Flem. *Aalst (Hôtel de Flandre; Duc de Brabant; Mille Colonnes)*, a town with 21,400 inhab., on the *Dendre*, was formerly the capital of the County of *Keizer-Vlaanderen*, and the frontier-town of the province in this direction. A considerable trade in hops is carried on here. The *Church of St. Martin*, in the late-Gothic style (about 1498), is little more than a fragment, two-thirds of the nave, as well as the tower and portal, being entirely wanting. It contains an admirable picture by *Rubens*, said to have been painted in 1631 in one week: Christ appointing St. Rochus tutelary saint of the plague-stricken. The museum at Ghent possesses a copy of this work. A statue by *Jos. Geefs* was erected in 1856 in front of the Hôtel de Ville to *Thierry Maertens*, the first Belgian printer, who exercised his craft at Alost. The beautiful belfry of the Hôtel de Ville was severely injured by fire in 1879. The old town-hall, built early in the 13th cent., is now a meat-market.

Stations *Erembodeghem*, (62 M.) *Denderleeuw* (where a line diverges to Ninove and Ath, p. 59), *Ternath*, *Bodeghem-St. Martin*, *Dilbeek*, *Berchem*, *Jette*, and *Laeken* (p. 94), where the royal château is seen on the left. The train finally stops at the *Station du Nord* at (77 M.) **Brussels** (p. 60).

4. Bruges.

Hotels. *Hôtel de Flandre (Pl. a; F, 6), Rue Nord du Sablon, R. & L. 3 fr. and upwards, B. 1½, A. 1, D. at 1 and 4.30 o'clock 4 fr.; excellent fish-dinners on Fridays; *Grand Hôtel du Commerce (Pl. c; E, 5), Rue St. Jacques 20, an old-established house. — *Hôtel de l'Univers (Pl. d; G, 6), conveniently situated for passing travellers, R. 2½, A. ½, D. 3 fr.; Hôtel de Londres (Pl. b; G, 6); Comte de Flandre; Singe d'Or, all with cafés, opposite the station. Hôtel de l'Ours d'Or (Pl. f; E, 5), Rue



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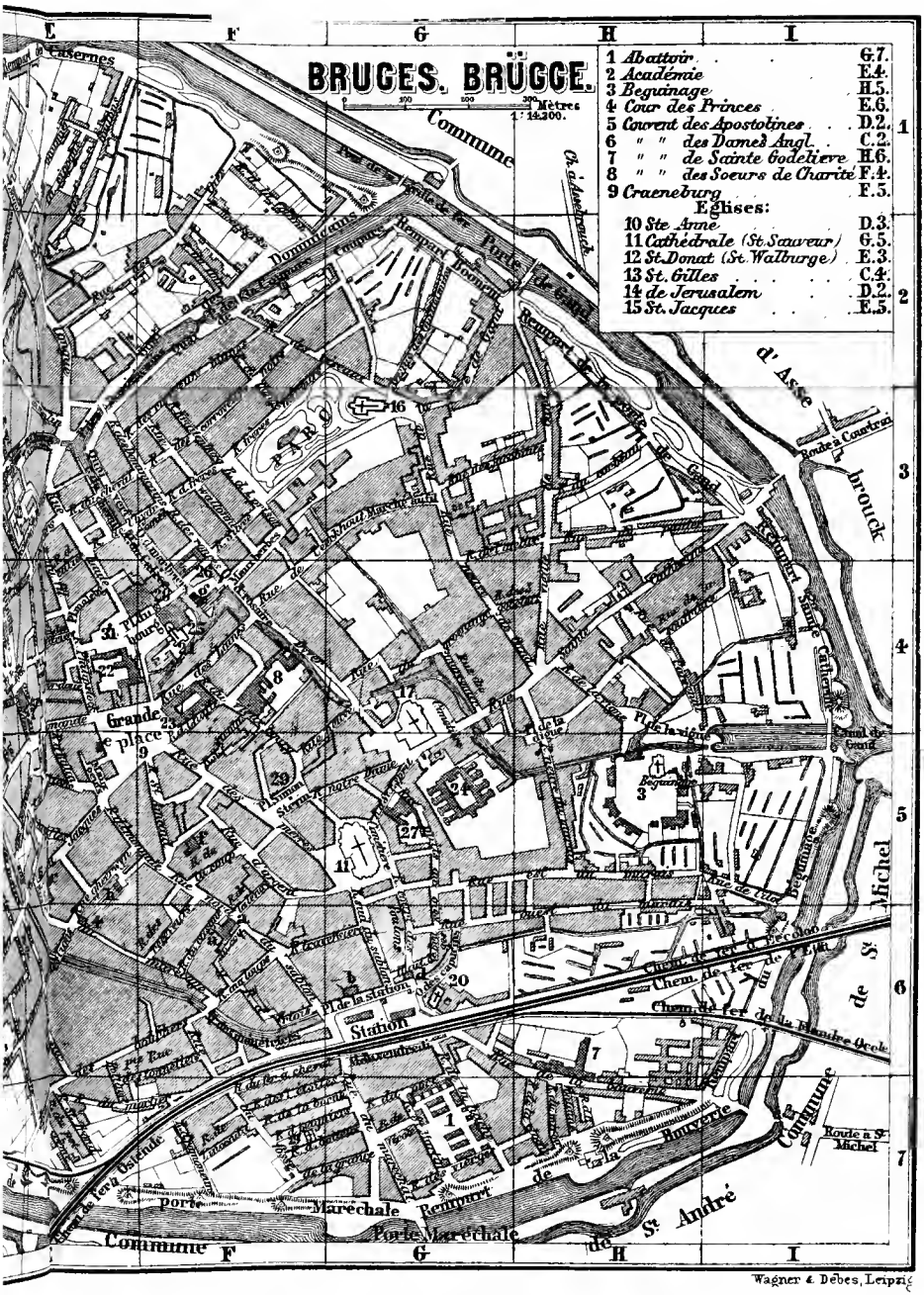
BRUGES. BRÜGGE.
0 100 200 300 Mètres
1:14,300.
1 Abattoir G.7.
2 Académie E.4.
3 Beginage H.5.
4 Cour des Princes E.6.
5 Couvent des Apostolines D.2.
6 " " des Dames Angl. C.2.
7 " " de Sainte Godelieve H.6.
8 " " des Soeurs de Charité F.4.
9 Craeneburg F.5.
Églises:
10 Ste Anne D.3.
11 Cathédrale (St Sauveur) G.5.
12 St Donat (St Walburge) E.3.
13 St. Gilles C.4.
14 de Jerusalem D.2.
15 St. Jacques E.5.
Commune
Rempart
Porte de Gand
Route d'Assebrouck
Route à Courtrai
Dominicains
Grande Place
Station
Chem. de fer de la Flandre Occle
Chem. de fer du Pec. du Pec. du E. Ht.
Chem. de fer d'Ostende
Porte Maréchale
Route à St Michel
Canal de Gand
Canal de St Michel
Rouverie
Wagner & Debes, Leipzig

Courte d'Argent; PANIER D'OR (Pl. e; E, 5), opposite the covered market, on the W. side of the large market-place, a good inn of modest pretension.

Cafés. **Café de Foy*, in the Grand' Place, at the corner of the Rue Philipp Stok; *Aigle d Or* (Pl. g), Place de la Monnaie 16, and *La Vache* (Pl. f), Place des Tanneurs 59, both much visited.

Cabs 1 fr. per drive; one hour 1½ fr., each additional ½ hr. 75 c.; open carriages 1½, 2, and 1 fr. respectively.

English Church in the Rue d'Ostende.

Principal Attractions: Cathedral (p. 12), Hospital of St. John (p. 17), Notre Dame (p. 14), Chapelle du Saint Sang (p. 21), Palais de Justice (p. 22), Academy (p. 23). — Commissionnaires and beggars are numerous and importunate at Bruges.

Bruges, the capital of W. Flanders, lies 7½ M. from the North Sea, with which it is connected by two broad and deep canals, navigable for sea-going vessels of considerable tonnage. One of these terminates at Sluys (p. 9), the other at Ostend. There are also canals from Bruges to Ghent, Ypres, Nieuport, and Furnes. The broad streets and numerous old houses, chiefly of late-Gothic architecture, recall its ancient glory; and of all the cities of Belgium, Bruges has best preserved its mediæval characteristics (p. xli). With the exception of the quarter between the large market-place and the railway-station, the town now presents a melancholy and deserted appearance, its commerce being quite insignificant. Nearly one-third of the 45,000 inhab. are said to be paupers. The town is, however, a favourite place of retirement for wealthy merchants, who often settle here to spend the evening of a busy life.

The railway traveller alights at the old MARCHÉ DU VENDREDI (Pl. G, 6). Here, on 30th March, 1128, the townspeople, after having elected Count Theodoric of Alsace to be Count of Flanders, returned the following spirited answer to the deputies of the king of France, who had sent to object to their choice: 'Go, tell your master that he is perjured; that his creature William of Normandy (usurper of the sovereignty of Flanders) has rendered himself unworthy of the crown by his infamous extortions; that we have elected a new sovereign, and that it becomes not the king of France to oppose us. That it is our privilege alone, as burghers and nobles of Flanders, to choose our own master.'

In the 14th cent. Bruges (which in Flemish means *bridges*, a name due to the numerous bridges crossing the canals) was the great commercial centre of Europe. Factories, or privileged trading companies from seventeen different kingdoms had settled here; twenty foreign ministers resided within the walls, and inhabitants of remote districts, of which the very names were almost unknown, visited the renowned city every year. Early in the 13th cent. Bruges became one of the great marts of the Hanseatic League and of the English wool trade. Lombards and Venetians conveyed hither the products of India and Italy, and returned home with the manufactures of England and Germany. Richly-laden vessels from Venice, Genoa, and Constantinople might be seen simultaneously discharging their cargoes here, and the magazines of Bruges groaned beneath the

weight of English wool, Flemish linen, and Persian silk. In 1301, when Johanna of Navarre, with her husband Philippe le Bel of France, visited Bruges and beheld the sumptuous costumes of the inhabitants, she is said to have exclaimed: 'I imagined myself alone to be queen, but I see hundreds of persons here whose attire vies with my own.' Bruges was long the residence of the Counts of Flanders. It attained the culminating point of its prosperity during the first half of the 15th cent., when the Dukes of Burgundy held their court here. During this period a brilliant colony of artists was retained at Bruges in busy employment, and their works still shed a lustre on the name of the city.

To the right in the street leading from the railway-station into the town is situated the **Cathedral** (*St. Sauveur*, Pl. 11), an early-Gothic brick structure of the 13th and 14th cent. (choir, end of 13th cent.; nave and transept, 1358-62; the five chapels of the choir, 1482-1527; vaulting of the ambulatory, 1527-30). Externally it is a cumbrous building, destitute of a portal, disfigured by later additions, and surmounted by a W. tower resembling a castle, the lower part of which dates back to the 12th cent., while the upper part was completed in 1843.

The *Interior is remarkable for its fine proportions, and is adorned with numerous paintings (sacristan $^1/_2$-1 fr., more for a party). It measures 110 yds. in length, 41 yds. in breadth, and across the transept 58 yds., and is 90 ft. high. The modern polychrome decoration is by *Jean Béthune*.

North Aisle (left). The entrance door, the carved wings of which are the work of *Ant. Lambrouck* (1544), is surmounted by five groups of carved wood, painted and gilded, representing scenes from the Passion, and dating from about 1460. — At the entrance of the Baptistery are two monumental *Brasses, the one on the right, of excellent design, dating from 1439, that on the left from 1518. This chapel contains a Crucifixion, painted about 1390 by an unknown master of Bruges. Another picture (beginning of the 16th cent.) represents scenes from the lives of SS. Joachim and Anna.

On the West Wall: *Jacob van Oost the Elder* (1600-1671; in the 17th cent. the chief painter of Bruges, which still contains a number of his works), Descent of the Holy Ghost, (left) the portrait of the master, (right) that of his son; *Van den Hoeck*, Crucifixion. In the square space under the tower: *Backereel*, St. Carlo Borromeo administering the Eucharist to persons sick of the Plague. Farther on, a gilded copper relief of the Descent from the Cross by *P. Wolfganck*. Then, *Van Oost*, Triumph of Christ over Time and Death; *Seghers*, Adoration of the Magi. — Above the S. entrance door is the wing of an altar-piece of the 15th cent., in carved wood and gilded, representing the Holy Family and various saints.

S. Aisle: **Dierick Bouts*, formerly ascribed to Memling, Martyrdom of St. Hippolytus (covered).

The principal picture represents the saint about to be torn to pieces by four horses, mounted, or led by men on foot. The unfounded local legend is, that these horses were copied by Memling from the famous horses of St. Mark at Venice. The most pleasing part of the picture is the landscape in the background, which possesses greater depth and a better atmosphere than most of the landscapes of the Van Eyck school. On the left wing is a scene from the life of St. Hippolytus, on the right the donor and his wife in a beautiful landscape. — The saints on the outside of the wings are by an inferior hand.

Farther on in the S. aisle: *Lancelot Blondeel* (d. 1561; of Bruges), Virgin with SS. Luke and Eligius. Then, Crucifixion, erroneously attributed to *Gerard van der Meire.* Lastly: *Jan Maes* (18th cent.), SS. Agatha and Dorothea.

TRANSEPT: Six large pictures by *Jan van Orley*, and three by *L. de Deyster* (18th cent.), representing the history of the Saviour. Modern stained glass by *Dobbelaere.* A heavy marble rood-loft, in the degraded Renaissance style, constructed by *Corn. ver Hoeve* in 1679-82, separates the transept from the choir. The colossal statue of God the Father above it is by *A. Quellin the Younger* (1682). — Two chapels adjoin the transept. On the right is the *Chapel of St. Barbara*, with a handsome door (1516-39), and modern Gothic altar and confessional. The *Chapel of the Shoemakers' Guild (Chapelle des Cordonniers)*, on the left, possesses a finely carved door dating from the latter half of the 15th cent., and contains a carved wooden Crucifix of the 14th cent., a winged picture representing the members of the guild, by *Fr. Pourbus the Younger* (1608), and several interesting brasses (on the left, *Walter Copman, 1387, and Martin de Visch, 1453; on the right, the learned Schelewaerts, 1483, and Adr. Bave with his wife and son, 1555).

The CHOIR contains two large marble monuments of the bishops Castillion (d. 1753) and Susteren (d. 1742), both by *Pulinx.* High altar-piece, Resurrection by *Janssens; Van Oost the Elder*, Peter and John. The Gothic choir-stalls date from the early part of the 15th cent., but have been frequently altered. They are adorned with the armorial bearings of the Order of the Golden Fleece (Toison d'Or), which was founded by Philip the Good, Duke of Burgundy and the Netherlands, at Bruges on 10th Jan., 1429, on the occasion of his marriage with Isabella, daughter of John I. of Portugal.

AMBULATORY (beginning at the N. or left transept). 1st Chapel: Door of 1513; altar of 1517, with eight armorial reliefs from an old tombstone (1455); reliquary of Charles the Good, Count of Flanders; modern stained glass by *J. Béthune.* — 2nd: above the altar, *Ant. Claeissens the Younger*, the Virgin and St. Bernard. By the pillar opposite: marble tomb of Jan de Schietere (d. 1575) and his wife, with a Crucifixion and figures of the married couple and their patron saints, by *G. de Witte.* — 3rd: Stained glass of the 16th cent.; *Jac. van Oost the Elder*, the infant Saviour in the workshop of his father Joseph, painted for the guild of carpenters;

tomb of Bishop Carondelet, 1544; *Van Oost*, Flight into Egypt. — The 4th Chapel contains nothing worthy of note. — 5th Chapel, at the back of the high-altar: modern stained glass by *J. Béthune.* — 6th: *J. van Oost*, the Saviour predicting his Passion to his Mother, and His last interview with his Mother before the Passion; in the floor two monumental brasses, the one, richly gilt and enamelled, being that of John van Coudenberghe (d. 1525), the other that of Bernhardin van den Hoeve (d. 1517). — 7th Chapel: *A. Janssens* (d. 1631), Adoration of the Shepherds. — Farther on in the ambulatory: *Jan Er. Quellin*, St. Simon Stock receiving the scapulary from the Virgin; by the pillar opposite, Tomb of 1642, with statuette after Michael Angelo's Madonna; *Van Baelen*, Assumption.

In the Sacristy, adjoining the S. aisle: *P. Pourbus*, Last Supper; on the wings are Abraham and Melchisedek, and Elijah under the juniper-tree; on the exterior is Christ appearing to a pope, and thirteen good portraits of the Brotherhood of the Holy Sacrament, 1559; *Coninxloo* (?), four small pictures, the Paschal Lamb, Manna, David dancing before the Ark of the Covenant, and the Disciples at Emmaus; *Marten de Vos*, Consecration of St. Eligius; *Van Oost*, Conversion of St. Hubert. In the Sacristy are also preserved eight pieces of tapestry, executed at Brussels at the beginning of the 17th cent. from drawings by *J. van Orley;* the reliquary of St. Donatian (17th cent., with parts of an older work of the 13th cent.); and other interesting objects.

A number of other works of art which, like the pictures in the Sacristy, were formerly hung in the church itself, are now stored in the *Chambre des Marguilliers*, or Churchwardens' Room, at the W. end of the S. aisle: Mater Dolorosa, erroneously ascribed to *Jan van Eyck; P. Pourbus*, Portrait of an ecclesiastic; *P. Claeissens* (1609), similar subject; Portrait of Philippe le Bel (son of Maximilian I. and father of the Emp. Charles V.) on a gold ground, master unknown (about 1505). The inscription below styles him '*Philippus Stok*' (a sobriquet applied to him by the citizens of Bruges in allusion to his habit of carrying a stick), and mentions him as the founder of the '*Broederscap der Wee'n*' (i.e., the 'brotherhood of suffering'), a fraternity which still exists. Also a small and fine wooden relief of the 14th cent., representing the crowning of St. Eligius (Sacre de St. Eloi). The ivory crozier of St. Maclo (6th cent.), some ancient missals, and other relics are preserved in a cabinet here.

***Notre Dame** (Flem. *Onze Vrouw*, Pl. 17), in the immediate vicinity, another Gothic structure, was originally erected on the site of an earlier chapel in the 12th cent., but in its present form dates from the 13-15th centuries. The tower, 390 ft. high, was restored in 1854-58, and provided with turrets at the angles in 1873. The small late-Gothic *Addition on the N. side was originally a portal, named 'Het Paradys', and is now fitted up as a baptistery (see next page). The church contains some admirable works of art.

The INTERIOR (sacristan, who shows the pictures, 1/2 fr. for one person; additional fee for the burial-chapel, see below) is 80 yds. long, 55 yds. broad, and 70 ft. high, and consists of a nave and double aisles, without a transept. The outer aisles with their rows of chapels date from 1344-60 (N. side) and 1450-74 (S. side). Round the choir runs an ambulatory.

NORTH AISLES. Pictures by *J. Maes*, *J. A. Gaeremyn*, and other painters of the 18th century. Also, in a niche covered with a Gothic canopy, a statue of the Virgin, dating from 1485 (?). The *Baptistery* was once a doorway (see above). The *Chapelle de la Ste. Croix*, at the end of the outer aisle, fitted up in 1437, contains some worthless paintings, representing the History of the Cross. — In the inner aisle: *Er. Quellin*, Marriage of St. Catherine of Siena with the Infant Saviour.

WEST WALL: *G. de Crayer*, Adoration of the Infant Jesus, with numerous saints, an excellent work, 1662; *D. Francken*, Mary Magdalene at the feet of Christ; *G. Seghers*, Adoration of the Magi, with saints (considered the painter's master-piece); large winged picture, representing in the middle the Crucifixion, and on the wings the Bearing of the Cross, the Crown of Thorns, the Descent from the Cross, and Christ in Hades, begun by *Bern. van Orley*, and restored by *Fr. Pourbus the Younger* in 1589 after the iconoclastic outrages.

SOUTH AISLES. By the second pillar: *J. van Oost the Elder*, Virgin, with numerous saints, 1648. — 3rd Chapel: *Ant. Claeissens* (?), Virgin and Child in a landscape, with portraits of the donor Nic. van Thienen and his wife, and the Annunciation in grisaille on the wings; to the right, a triptych of the Virgin, Child, and angels, with portraits of Don Diego de Villega, his wife and children, by an unknown painter, 1579. — 4th Chapel: *P. Pourbus*, Transfiguration, with portraits of the donor Ans. de Boodt and his wife, along with their patron saints, 1573 (the central picture has been ascribed to *Jan Mostert*, 1480); *Van Oost*, The Angel warning Joseph and Mary to flee to Egypt. — Adjoining the confessional: *Herri met de Bles*, Annunciation, and Adoration of the Magi, on a gold ground. — Farther on, to the right, Copy of *Van Dyck's* Crucifixion; tomb of Adrian van Haveskerke; above, *P. Pourbus*, Last Supper, 1562.

Over the altar, in the old *Chapel of the Host*, in a black marble niche, stands a small **Statue of the Virgin and Child, a life-size marble group of exquisite beauty, ascribed to *Michael Angelo*, probably identical with the statue ordered by Peter Moscron, a merchant of Bruges, and erroneously spoken of by Vasari as a bronze work. It would therefore belong to the great master's early period, and date from about 1503. The composition is undoubtedly by Michael Angelo, but the execution, which is delicately and softly rounded, was probably entrusted to one of his pupils. The life-size study for

the head of the Madonna, by Michael Angelo's own hand, is in the S. Kensington Museum. Horace Walpole, who was a great admirer of art, is said to have offered 30,000 fl. for the statue. The French carried it off to Paris during the Revolution.

NAVE. Pulpit of 1743, with reliefs and figures (Wisdom bearing the terrestrial globe). The nave is separated from the choir by a wooden rood-loft of 1722, above which is a Crucifix dating from 1594.

CHOIR. The armorial bearings above the choir-stalls serve as a memento of the eleventh Chapter of the Order of the Golden Fleece, held here in 1468. High-altar of the 18th century.

In the AMBULATORY, beginning by the above-named Chapel of the Host: *J. van Oost the Elder*, St. Rosalia, after Van Dyck's painting in the Belvedere at Vienna; *Van Oost the Younger*, St. Margaret fighting with the Dragon.

Then in a closed chapel to the right (1 person 1 fr.; for a party $^1/_2$ fr. each) the *TOMBS of Charles the Bold (d. 1477), Duke of Burgundy, and his daughter Mary (d. 1482), wife of the Emp. Maximilian, the last scions of the House of Burgundy and of the native princes of the S. Netherlands.

The life-size recumbent figures of the duke and his daughter, in bronze, richly gilded, repose on marble sarcophagi; at the sides are the enamelled armorial bearings of the duchies, counties, and estates which the princess, the richest heiress of that age, brought to the House of Austria on her marriage with Maximilian. The tomb of the Princess, in the Gothic style, and by far the more valuable as a work of art, was executed by *Piter de Beckere* of Brussels in 1495-1502, aided by five or six assistants. The Duke's tomb, an imitation of the other, was erected in 1558 by Philip II., a descendant of Charles the Bold, who is said to have paid the sculptor *Jongelincx* of Antwerp the then very large sum of 24,395 fl. The Emp. Charles V. caused the remains of the duke, his great-grandfather, to be conveyed hither from Nancy. These tombs were visited by Napoleon and the Empress Marie Louise in 1810, on which occasion the emperor presented a sum of 10,000 fr. for their restoration. The tomb of Charles bears his motto: 'Je l'ay empris, bien en aviengne!' ('I have made the venture; may it prosper!'). The sumptuousness of these tombs, the historical associations attaching to the illustrious father and daughter, and the touching story of the death of the latter in consequence of a fall from her horse while hunting with her husband near Bruges, all combine to render these monuments deeply interesting. They were first erected in the choir, and only since 1816 they have stood in this chapel, which was originally dedicated to *P. Lanchals*, unjustly beheaded in 1488, whose tombstone is still to be seen to the right of the entrance.

The former *Chapel of the Virgin*, behind the high-altar, gaudily ornamented, with an altar by L. Blanchaert (1863) and stained glass by J. Béthune, now contains the Host. On the N. side of the choir, to the left, **Unknown Master* (according to Waagen by *Jan Mostert*), The Mourning Mary, surrounded by seven small representations of her Seven Sorrows. Farther on, above, is a richly-carved Gothic bench in oak, of 1474, formerly the property of the family of Van der Gruuthuus, with whose house (see below) it is connected by a passage. Then, *Jac. van Oost*, Triumph of the Church, 1652; *De Crayer* (?), St. Thomas Aquinas

released from prison by two angels; under it (covered), *Claeissens*, Foundation of the church of St. Maria Maggiore at Rome; opposite, *Van Oost the Elder*, Jesus calling Matthew to the Discipleship; then Christ at Emmaus, attributed to *Caravaggio*. — Opposite the last-named picture is the Chapel of the Trinity, founded by the *Breidel* family, which was long used as a warehouse, but has been restored since 1868. It contains a winged painting by *P. Pourbus*, Adoration of the Shepherds, with the donors and their patron saints, 1574.

The house adjoining the choir on the E., once the residence of the family Van der Gruuthuus, and now a 'Mont de Piété' (pawnhouse), is to be converted into a museum of antiquities.

A gateway (at which visitors ring on the right) opposite the W. side of Notre Dame leads to the ***Hospital of St. John** (Pl. 24; G, 5), which has existed for upwards of five centuries, and where the sick are attended by Sisters of Charity. The interesting sculptures above the gate date from the 13th century. Strangers are admitted on week-days, 9-12 a.m. and 1-6 p.m. (fee $^1/_2$ fr.). The hospital contains a collection of **Pictures by *Memling*, which alone would amply repay a visit to Bruges (comp. Introd. p. xliii).

Hans Memling is sometimes called *Hemling*, on the authority of the inscription on the frame of the Marriage of St. Catherine (see below). The name there is **MEMELING**, the first letter of which, however, is not an H, but a not uncommon mediæval form of M, which occurs (e.g.) on the seal of Maximilian I. The Netherlanders, moreover, have always called him *Memling*, the Italians *Memelino*. The admirable historical catalogue of the Antwerp Gallery adduces good authority to prove the name to have been *Hans van Memmelinghe*.

His works are preserved in a building in the court, which was formerly the chapter-room. In the centre, on a rotatory pedestal, is the ***Châsse of St. Ursula*, a reliquary of Gothic design, the scenes painted on which form Memling's finest work. It is said to have been ordered by the Hospital in 1480, and completed in 1486.

'The shrine of St. Ursnla is a Gothic chapel in miniature, its long sides being divided into archings containing six episodes, its cover adorned with six medallions; one incident fills each of the gables. In the medallions are the coronation of the Virgin, the glory of St. Ursula, and four angels; on the gables, St. Ursula shelters the band of maidens under her cloak, and the Virgin in a porch is worshipped by two hospital nnns. Of the six designs on the long sides, one represents the fleet arriving at Cologne, where Ursula prepares to land with her companions. We recognize the shape of the old cathedral, the steeples of several churches, and one of the city towers, most of them true to nature but not in their proper places; in one of the distant honses Ursula sees the vision of the Pope bidding her to visit Rome. Another scene is laid on the quays of Bâle, where St. Ursula has taken to the shore, whilst a part of her suite awaits its turn to disembark. A third shows the Pope surronnded by his court in the porch of a church awaiting St. Ursula who kneels on the steps leading up to the portal. In a gallery close by, the British neophytes are baptised and confessed, or partake of the Holy Communion. The pope, in the fourth picture, accompanies the maidens on their retnrn to Bâle; he sits with his cardinals in the vessel which carries St. Ursnla, whilst the suite of both still winds through the passes leading from the Alps. On the fifth panel, the background is a camp on

the Rhine shore, where boats have landed some of their living freight, and others approach with crowded loads; the knights and virgins are set upon by soldiers and are vainly defended by their steelclad champions. The sixth picture is that in which St. Ursula is seen in a passive attitude of prayer, awaiting the arrow of a executioner; the men about her, armed in proof, or shrouded in mantles, are spectators or actors in the massacre of the saint's companions; and the distance is filled with tents behind which the Kölner Dom rears its solid walls'.

'The freedom and grace with which these scenes are composed are partly due to the facility with which Memling treated groups and figures of small proportions, but they tell of progress in the art of distribution and arrangement. It would be difficult to select any pictnre of the Flemish school in which the 'dramatis personæ' are more natnrally put together than they are in the shrine of St. Ursula, nor is there a single panel in the reliquary that has not the charm of rich and well contrasted colour. ... A rich fund of life and grace is revealed in shapes of symmetrical proportions or slender make and attitudes of becoming elegance. Nothing is more striking than the minuteness of the painter's touch, or the perfect mastery of his finish'.

Crowe and Cavalcaselle. The Early Flemish Painters. 1872.

A second picture by *Memling*, bearing the date 1479, the genuineness of which has been questioned, with the name spelled in the way above mentioned, is the '*Marriage of St. Catherine*' (No. 1), a winged picture.

'The Virgin sits on a throne in a rich church-porch; angels hold a crown above her; the infant on her lap bends to give a ring to the bride kneeling in regal raiment at his feet; to the right and left, the Baptist, Evangelist, and St. Barbara stand gravely in attendance; an angel plays on an organ; another holds a missal. Close behind St. Catherine, a monk of the order of St. Augustin contemplates the scene; further back, outside the pillars of the porch, another monk handles a gauge for wine and spirits; and in a landscape watered by a river, the Baptist prays to God, preaches to a crowd, wends his way to the place of execution, and burns — a headless trunk — at the stake; elsewhere, St. John Evangelist seethes in boiling oil, and rows in a boat to Patmos. On the right wing of the triptych the daughter of Herodias receives the Baptist's head, and dances before Herod. On the left wing St. John Evangelist is seated and looks towards heaven, preparing to note the vision before him. He sees the king of kings, the elders, the lamps of the Apocalypse, the lamb, the symbols of the Evangelist, and Death on the pale horse, bursting with his three companions on the men who flee; on the placid surface of the sea, the vision is reflected and forms a grand and imposing picture. On the outer face of the wings, Jacques de Kenninck, treasurer, Antoine Seghers, director, Agnes Cazembrood, superior, and Claire van Hultem, a nun of the hospital, are depicted under the protection of their patron saints.' — *Ibid.*

By the entrance is a third and smaller work (No. 3) by *Memling*, also with wings, the **Epiphany*, representing the Adoration of the Magi, and the Presentation in the Temple, painted in 1479, and the best example of the master's early manner (under glass).

The thin, bearded man looking in at the window, with the cap which is still worn by the convalescents of the hospital, is said to be a portrait of the master himself. To the right, Brother Jan Floreins van der Rijst, the donor, kneeling. On the inside of the shutters, the Nativity, and Presentation in the Temple; outside, John the Baptist and St. Veronica. In this picture the influence of Roger van der Weyden, Memling's teacher, is most distinctly visible, but the heads are more delicate and pleasing, and the execution bolder. The picture has unfortunately been much injured by cleaning.

A small picture (No. 4; under glass), a diptych, painted in 1487, represents the *Virgin* with a red mantle, offering an apple to the Child; on the other wing the donor, Martin van Newenhowen.

'There is no more interesting specimen of portrait by Memling extant than this, none more characteristic for the large fair oval of the Madonna's face, or for that peculiar clearness which is so surely produced by scant shadow and spacious, even light'. — *Crowe & Cavalcaselle.*

Another picture by *Memling* (No. 5) represents a female *Bust*, with high cap and white veil, styled by the modern inscription 'Sibylla Sambetha'.

An Entombment (No. 6), with portrait of the donor A. Reins, and SS. Adrian, Barbara, Wilgefortis, and Mary of Egypt on the wings (the last two on the outside), also sometimes attributed to *Memling*, but probably by an inferior contemporary, possesses far less life and richness of colouring than the other pictures. There are also several good pictures by the two *Van Oosts* (a Philosopher, No. 11, is a masterpiece of the Elder), a Madonna ascribed to *Van Dyck* (No. 29), portraits by *Pourbus*, the Miraculous Draught of Fishes by *D. Teniers the Younger* (No. 31), the Good Samaritan by *Nic. Maes* (No. 39), several works by unknown masters of the 15-16th cent., etc.

The Hospital itself (containing 240 beds) is well worthy of a visit. The large, open hall, divided by partitions into bedrooms, kitchen, and other apartments, and remarkable for its cleanliness and order, is interesting from having retained its mediæval aspect unchanged. A new and more commodious building, fitted up in modern style, has been erected adjacent to the original hospital.

The street from the station to the town passes a small open space planted with trees, and adorned with a poor *Statue of Simon Stevin* (Pl. 29; F, 5), the inventor of the decimal system (d. 1635), and leads to the Grand' Place (E, F, 4, 5), or market-place. One side of the square is occupied by the **Halles** (Pl. 23), a large building erected in the 13th and 14th centuries, and partially altered in 1561-66 from designs by *Peter Diericx*. The building forms a rectangle, 48 yds. broad and 93 yds. deep. The E. wing, originally intended for a cloth-hall, now contains the municipal offices; the other has been used as a meat-market since 1819. The **Belfry** *(Tour des Halles*, or *Grande Tour)*, erected at the end of the 14th cent., 350 ft. in height, rises in the centre of the façade and leans slightly towards the S.E. It consists of two massive square stories, flanked with corner-turrets, and surmounted by a lofty octagon, which was erected in 1393-96. The summit commands a very extensive view. The chimes date from 1748. (Entrance in the court to the right, upstairs; ring the bell in the gallery; doorkeeper $^1/_2$ fr., custodian at the top $^1/_2$ fr.)

On the W. side of the market-place, at the corner of the Rue St. Amand, is the house called '*Au Lion de Flandre*', now a shop, a handsome old building in the mediæval style. According to a

popular but probably erroneous tradition, it was occupied for a time by Charles II. of England, while living here in exile about the middle of the 17th century. The citizens of Bruges conferred upon him a title of royalty by creating him 'King of the Guild of Archers'.

In the opposite house, called the *Craenenburg* (Pl. 9), now a tavern, the citizens of Bruges kept the German King Maximilian, the 'last of the knights', prisoner during twelve days, in the year 1488, on account of his refusal to concede the guardianship of his son Philip, heir to the crown of the Netherlands, to the king of France. The Pope threatened them with excommunication, and the Imperial army was directed to march against the city, notwithstanding which Maximilian was not liberated until, in the presence of the guilds and the townspeople, he had solemnly sworn to renounce his claim to the guardianship of his son, to respect the liberties of Bruges, and to forget the affront he had received. A few weeks later, however, he was released from his oath by a congress of Princes convened at Malines by his father, the Emp. Frederick III.

The long building of the *Provincial Government* (Pl. 22; E, 4), on the E. side of the market, surmounted by a dome, and occupied by shops and cafés, was erected in 1789 on the site of the *Water Hall*, a covered harbour in which vessels could be loaded and unloaded under shelter.

The **Hôtel de Ville** (Pl. 25), in the adjacent Place du Bourg (Pl. E, F, 4), an elegant Gothic structure with six towers, three in front and three at the back, was begun about 1376 (the façade was probably finished in 1387), and restored in 1854-1871. The 48 niches in the principal façade, between the windows, are filled with statues of Counts of Flanders, which replace those destroyed by the French sansculottes in 1792. The Counts of Flanders, on their accession to the throne, were in the habit of showing themselves to the people from one of the windows or balconies in front of this building, and swearing to maintain the privileges of the city (p. 11).

Interior. A battle-piece in the hall below (Finding of the body of Charles the Bold after the Battle of Nancy, in 1477), by *H. Dobbelaare*, was purchased for Bruges by the citizens with the aid of the government. The council-chambers contain some modern pictures and a few objects dating from the 17th cent. (ink-stands, the silver chain of the burgomaster's hand-bell). Upstairs, in the vestibule of the library, are representations of the principal squares of the town; also a large picture by *Dobbelaare*, representing the Works of Charity. The municipal *Library* (open from 10 to 1 and from 3 to 5 o'clock, Sat., Sun., and holidays excepted) in the great hall which occupies almost the entire length of the building, is worthy of a visit on account of its fine Gothic roof of pendent wood-work, dating from the 14th century. It contains 15,000 vols., numerous interesting old MSS., many of them with miniatures, missals of the 13th and 14th cent., and the first books printed by Colard Mansion, the printer of Bruges (1475-84).

The *Archives* in the *Maison de l'Ancien Greffe* (of 1534-37; at present undergoing alteration), adjacent to the Hôtel de Ville, open in summer from 2 to 6 p.m., contain a list of lottery-prizes drawn

at Bruges in 1445, which proves that lotteries are of earlier origin than is commonly supposed. The passage between the Hôtel de Ville and the Archives emerges on the bank of a canal, whence a good view is obtained of the back of the Palais de Justice (p. 22), the Hôtel de Ville, and the towers of St. Sauveur and Notre Dame.

In the corner, adjoining the Hôtel de Ville on the right, is the church of *St. Basile*, usually called ***Chapelle du Saint Sang** (Pl. 21; F, 4), a small and elegant church of two stories, the lower of which dates from 1150, the upper probably from the 15th cent.; the portal and staircase, constructed in 1529-33, in the richest Flamboyant style, and seriously damaged by the sansculottes during the Revolution, were handsomely restored in 1829-39. The chapel derives its appellation from some drops of the blood of the Saviour, which Theodoric of Alsace, Count of Flanders (p. 11) is said to have brought from the Holy Land in 1149, and to have presented to the city.

The Lower Chapel (entrance at the corner) founded by Theodoric of Alsace and Sibylla of Anjou, and consecrated in 1150, consists of nave and aisles, with choir of the same breadth as the nave, and rests on low round pillars. The carved altar dates from 1536.

The Upper Chapel, reached from the Place by the staircase mentioned above (open free Sun. 7-9, Frid. 6-12, fee at other times 50 c.), has no aisles. The stained-glass windows in the vestibule date from the 16th cent.; those in the chapel itself, comprising portraits of the Burgundian princes down to Maria Theresa and Francis I., were executed in 1845-47 from old designs. The large W. window, representing the history of the Passion and the conveyance of the Holy Blood to Bruges, was executed by *Capronnier* from designs by *Jean Béthune*, 1856. The window with SS. Longinus and Veronica is by *Jean Béthune*. The polychrome decoration of the choir was executed in 1856 from designs by *T. H. King*, in four compartments. The altar, a specimen of modern sculpture in the Gothic style, was executed by *Michael Abbeloos* from drawings by Jean Béthune. The pulpit consists of a half-globe, resting on clouds, with the equator, meridian, and a few geographical names.

On the wall to the left of the entrance: three small chased copper reliefs of the 16th cent.; piece of lace of 1684 (under glass); old Flemish painting of the 15th cent. representing Count Theodoric receiving the 'Holy Blood' from Baldwin III. of Flanders, King of Jerusalem (?); *Van Dyck* (?), Crucifixion. — In the opposite wall are three arches opening on to a Chapel, where the Holy Blood is exposed to view. Above the arches: *De Crayer*, Pietà; to the right, an early Flemish winged painting of the Crucifixion, and others. The marble altar of the chapel, bearing a massive silver crucifix, dates from the 17th cent.; the pulpit, where the Holy Blood is exhibited every Friday from 6 to 11. 30 a. m., was con-

structed in 1866. To the right and left are good portraits of members of the Brotherhood of the Holy Blood, painted by *P. Pourbus* (1556). Farther on is a winged picture of the Early Flemish school, containing a vast number of figures, and portraying the Bearing of the Cross, the Crucifixion, and the Resurrection.

The most important picture in the church, however, is the *Descent from the Cross, a winged picture by *Gerard David.*

The central scene represents the body of Christ supported by the aged Nicodemus on the right. Mary, with her hands folded, kneels before her son, supported by St. John, who at the same time raises the left arm of Christ. On his right are Mary Salome and, in the corner, a man with a box of ointment. On the wings are Mary Magdalene with Cleophas, and Joseph of Arimathæa with an unknown man. In the background is Mt. Calvary with the Cross. The picture was probably painted late in life by the master, whose merit has only recently been discovered, and exhibits a brownish tone, attributable to the influence of Quinten Massys.

Above the exit: *J. van Oost the Elder*, Descent from the Cross. The *Sacristy* contains a silver-gilt reliquary (4 ft. 3 in. high, 2 ft. broad), studded with gems, which was made in 1617 by *Jean Crabbe*, and presented to the church by the Archduke Albert; the miniature crown resting on it is said to have been a gift from Princess Mary of Burgundy (p. 16), but is doubtless nearly two centuries later in date.

On the N. side of the Hôtel de Ville is the **Palais de Justice** (Pl. 28; F, 4), formerly the town-hall of the *Franc de Bruges*, or district of the '*Buitenpoorters*', i.e., inhabitants 'outside the gate', who were not subject to the jurisdiction of the city. It occupies part of the site of an old palace of the Counts of Flanders, which was presented by Philippe le Bel to the 'Liberty of Bruges'. The first building, erected in 1520-1608, was destroyed by fire, and was replaced by the present edifice in 1722-27.

The Court Room (*Chambre Echevinale;* castellan in the quadrangle, ½ fr.) belongs to the original edifice. It contains a magnificent Renaissance *Chimney-Piece*, occupying almost the entire side of the room, executed in 1529-31 by *Guyot de Beaugrant*, probably to commemorate the battle of Pavia, and the peace of Cambrai, by which France was obliged to recognise the independence of Flanders. The lower part consists of black marble; the upper, which is of carved oak, was executed from designs by the painter *Lancelot Blondeel*, and restored in 1850 by the sculptor *Geerts*. The statues, finely carved and nearly life-size, represent Charles V. (in the centre), his paternal ancestors Mary of Burgundy and Maximilian of Austria on the left, and his maternal ancestors Ferdinand of Arragon and Isabella of Castile on the right of the spectator; to the right and left of Charles are small medallions, held aloft by children, representing his parents Philippe le Bel and Johanna of Castile; also the armorial bearings of Burgundy, Spain, &c.; the whole decorated with genii and foliage. On the frieze of the chimney-piece proper are four reliefs in white marble, of the same period, representing the history of Susanna. The tapestry on the walls was manufactured at Ingelmünster (p. 29) in 1850, in imitation of the original, of which portions were found in the cellar.

Crossing the *Place* adjacent to the Place du Bourg, which is planted with horse-chestnuts, traversing the Burgstraat, and pro-

ceeding a little farther in the same direction, we reach the small *Place Jean van Eyck* (Pl. D, E, 4), surrounded by mediæval buildings, and bounded on the E. by a canal. In this *Place* are situated the *Ancien Poids Public*, of the 15th cent., and the Academy of Art. The statue of *Jan van Eyck*, by Pickery, was erected in 1878.

The ***Académie des Beaux Arts** (Pl. 2; E, 4) was founded in 1719 by the painters *Jos. van den Kerckhove*, *J. B. Erregouts*, *Marc Duvenede*, and *Josse Aerschoot*, specimens of whose works are frequently encountered in Bruges. The Academy, a Gothic edifice of the 14th cent., called *De Poorters' Loodze* (i.e., Citizens' Lodge; '*poorters*', those who live within the '*poort*' or gate), and formerly an assembly-hall for the townspeople, was entirely remodelled in 1755. The façade is in course of being decorated with statues by sculptors of Bruges. The MUSEUM, exhibited in the upper story, is of great interest to the student of early Flemish art. (Critical catalogue by *James Weale*, to be obtained at the booksellers', not at the Museum, 2 fr.) The entrance is in the Rue de l'Académie, at the side (admission on Sundays gratis, 11-1 o'clock; at other times $^1/_2$ fr.).

In the first PASSAGE, modern works. — ROOM I: Nine pictures by *Peter Pourbus* (of Gouda, who emigrated early to Brnges, and died there in 1584); 17. Last Judgment (1551), 16. The Passion (winged picture, grisaille); 20. *Peter Claeissens;* 25. *Ant. Claeissens. J. van Oost the Elder:* 26. Portrait of a man; 28, 29. St. Anthony in his trance, St. Anthony resuscitating a dead man. 34. *Jan van Goyen*, View of Dort. In the centre of the room is a poor statue of *John van Eyck*, in marble, by Calloigne (1820).

ROOM II. To the right and left of the entrance: 7, 8. *Gerard David* (?), The sentence of Cambyses against the unjust judge Sisamnes. The first picture represents the bribery in the background, and the sentence of the King in the foreground; the second the executioners flaying Sisamnes. Both pictnres (completed in 1498) are boldly painted, with a brownish tone of colonring, and admirably finished. The composition is well conceived on the whole, but the foreground of the first pictnre is somewhat overladen. Most of the heads exhibit a marked individuality, and the hands are drawn with perfect accuracy. — Then on the right wall: *4. *Memling*, Triptych (1484). In the central picture is St. Christopher, with a blue garment and ample red cloak, looking up with astonishment at the Infant Christ sitting on his shoulders, as if unable to comprehend the continual increase of his burden. In a grotto is the hermit, leaning on a stick, with a lantern in his hand. To the left is St. Maurus reading, to the right St. Egidius with the doe. The ground is strewn with violets and other flowers. On the left wing is the donor with his five sons and his patron St. William, on the right wing his wife with eleven daughters and St. Barbara. On the outsides are St. John the Baptist and St. George, in grisaille. This picture occupies a high rank among Memling's works. The heads of the three saints in the central picture are of great beauty, and the reflection of the rocky bank in the water is admirably rendered. The picture has unfortunately been much injured by the removal of the original varnish. St. George is probably by a different hand. — Above: 23. *Unknown Master*, Adoration of the Shepherds and the Magi.

Wall at the back: 9. *Jean Prevost* (d. 1529), The Last Judgment, a very impressive picture, notwithstanding several eccentricities. In the upper part the heads are very beautiful and varied. No. 21. *Unknown*, Adoration of the Magi; 19. Modern repetition (18th cent.) of Jan Van Eyck's sketch of St. Barbara in the Antwerp Museum (drawn for engraving?); *12. *Gerard David*, Two charming small coloured drawings on parchment: Preaching of John the Baptist and the Baptism of Christ; 15, 16. *P. Pourbus*, Portraits.

Left Wall: 6. Death of Mary, by an unknown master of the Brabant School, formerly attributed to Schooreel; a copy in the cathedral. — 3. After *John van Eyck*, Head of Christ, with the spurious inscription, 'Joh. de Eyck inventor 1440', a reduced copy of the work in the museum at Berlin. — 2. *John van Eyck*, Portrait of his wife, 1439, evidently unflattered, but admirably finished, and faithful in every detail. — *1. *John van Eyck*, Madonna with the Infant Christ, St. Donatian and St. George, and the donor Canon George de Pala. This picture is strongly realistic. The Madonna is the ugliest ever painted by Van Eyck, the Child, with its aged expression (meant to indicate the presence of Deity?), is lean and unattractive, and St. George has much the appearance of a rude common soldier. The portrait of the donor, however, is masterly, and St. Donatian is a dignified personage. The figures are two-thirds of life-size, being the largest which the master is known to have painted. The museum at Antwerp contains a copy of this picture. — *5. *Gerard David*, Triptych, formerly ascribed to Memling. In the central picture the Baptism of Christ, on the right wing the donor Jean des Trompes and his son, with their patron St. John the Evangelist; on the left wing Elizabeth van der Meersch, the first wife of the donor, with her four daughters, under the protection of St. Elizabeth of Hungary. On the outsides of the wings are the Madonna and Magd. Cordier, the donor's second wife, with her infant daughter and her patron saint. This picture shows the great skill of the master in landscape painting. The background of the inner pictures, with its rich gradation and varied accessories, is remarkably pleasing. The work was executed about the year 1507.

Near the Academy is the *Marché du Mercredi* (Pl. D, 4), now called *Place de Memling*, where a *Statue of Memling* (Pl. 35) in marble, by *Pickery*, was erected in 1871.

The *Church of St. Anna* (Pl. 10; D, 3) was reconstructed in the Renaissance style in 1607-12. The church, which is destitute of aisles, has a carved wooden panelling of 1699; pulpit of 1675; rood-loft of 1642; and pictures by the elder *Van Oost* and *L. de Deyster*.

The *Eglise de Jérusalem* (Pl. 14; D, 2; entrance from the back, Rue de la Balle, first door to the right), a small and simple late-Gothic edifice of the middle of the 15th cent., contains below the high-choir an imitation of the Holy Sepulchre, founded by 'Messire Anselm Adornes', burgomaster of Bruges, who undertook two journeys to Jerusalem with a view to ensure the resemblance. The nave contains a bronze monument to him (d. 1483) and his wife (d. 1463). The stained glass dates from the 15th and 16th centuries.

In the vicinity, at the W. end of the town, is the *Couvent des Dames Anglaises* (Pl. 8; C, 2), an English nunnery, with which an excellent school is connected. The church of the convent, a Renaisance structure with a dome, was built by *Pulincx* in 1736-39, and contains an altar, executed at Rome, and composed of rare Persian and Egyptian marbles. — To the right, a little farther on in the same street, is the handsome late-Gothic guild-house of the *Arquebusiers of St. Sebastian* (Pl. C, 2), with a slender octagonal tower, containing portraits from the middle of the 17th cent. downwards, and various antiquities. Charles II. of England (p. 20) and the Emp. Maximilian were both members of the guild. Close by are the ramparts, on which rise several windmills.

The *Hospice de la Potterie* (Pl. B, 3; entrance No. F, 76, Quai de la Potterie), an asylum for old women, established about 1164, contains old paintings, particularly a good picture by *Peter Claeissens*, representing Mary and the Child beside a tree ('Van't Boomtje'), with God the Father, and the Holy Ghost in the form of a dove at the top (1608).

The **Church of St. Jacques** (Pl. 15; E, 5), a late-Gothic brick building, erected between 1457 and 1518, also contains several objects of interest.

Of the numerous pictures of the 16th, 17th, and 18th centuries, arranged to some extent in rows as in a picture-gallery, and provided with the names of the artists and the dates, we can only specify a few. The painters mostly belong to Bruges (*L. de Deyster*, d. 1711; *Jos. van der Kerckhove*, d. 1724, among others). LEFT AISLE. 1st Chapel: Fine chased copper monumental tablets of Spanish families, one of which, with the date 1461, is to the memory of *Catherine*, daughter of *Coland d'Ault*, represented between her brother and her guardian angel; another, dating from 1577, is to the memory of *Don Francisco de Lapuebla* and his wife, and is very elaborately executed; a third, of date 1615, is in memory of *Don Pedro de Valencia* and his wife. 2nd Chapel: *Lancelot Blondeel*, Martyrdom of SS. Cosmas and Damianus, painted in 1523 for the guild of Barber-Surgeons; *P. Pourbus*, The Seven Woes of the Virgin, 1556. At the end of the left aisle: **Jac. van Oost the Elder*, Presentation in the Temple. — On the HIGH ALTAR: *J. van Bockhorst* (d. 1668), Adoration of the Magi. — At the end of the RIGHT AISLE: to the right, Madonna, with the donors, by *P. Pourbus*, 1556; also a small Chapel, with polychrome ornamentation (restored in 1876), containing the tomb of *Ferry de Gros*, *Seigneur de Oyenghem*, *Nieuwenlande*, etc. (d. 1544) and his two wives (the recumbent figure of the second wife is particularly beautiful); on the small altar in this chapel is a fine glazed terracotta of the school of *Della Robbia*, representing Mary and the Child encircled with a chaplet of fruits. — The pulpit, rood-lofts, and choir-stalls were put up in the latter part of the 17th century.

The *Cour des Princes* (Pl. 4; E, 6), the ancient palace of the Counts of Flanders, where the nuptials of Charles the Bold with Margaret of York were celebrated in 1468, and where Philippe le Bel, father of Charles V., was born, has entirely disappeared, with the exception of a few fragments within the precincts of a private house.

The *Béguinage* (Pl. 3; H, 5), at the S.W. end of the town, founded in the 13th cent., is inferior to that of Ghent (p. 46); but one or other of these extensive nunneries should be visited.

Dante (*Inferno* XV., 4-6) compares the barrier which separates the river of tears from the desert, with the embankments which the Flemings have thrown up between Sluys (or rather the island of Cadzand) and Bruges, to protect the city against the encroachments of the sea: —

'*Quale i Fiamminghi tra Gazzante e Bruggia,*
Temendo il fiotto che inver lor s'avventa,
Fanno lo schermo, perchè 'l mar si fuggia'.

Damme, a village 1 hr. N.E. of Bruges, on the canal leading to Sluys (comp. p. 9), was once a considerable and fortified seaport, but has been in a state of decadence since the sea began to retire from it in the 15th century. The picturesque *Halles* were built in 1464-68, and restored with little success in 1860; in front of the building is a statue of the Flemish poet

Jacob de Coster van Maerlant (13th cent.) by Pickery (1860). The church of *Notre Dame*, founded in 1180, but never completed, and much altered at later periods, and the *Hospital of St. John* also merit inspection.

5. The Railways of S.W. Flanders.

These lines all belong to private companies, and pass so many small stations that the speed of the trains is extremely slow. The flat, agricultural district traversed by them presents the usual Flemish characteristics.

1. From Ostend to Ypres, 35 M., railway in 1¾ hr. (fares 4 fr. 35, 3 fr. 25, 2 fr. 20 c.).

Stations: *Snaeskerke*, *Ghistelles* (Hôtel de l'Europe), often visited by strangers from Ostend, *Moere*, *Eerneghem*, *Ichteghem*, and *Wynendaele* (see below).

15 M. **Thourout** *(Duc de Brabant; Cygne; Union)*, a town with 8500 inhab., derives its name from a grove once consecrated here to the worship of the Germanic god Thor (*Thorhout* = grove of Thor). It contains a seminary for teachers in connection with the diocese of Bruges, and a handsome new church. In the neighbourhood, 1½ M. to the W., is the old castle of *Wynendaele*, lately restored, once the property of the Counts of Flanders. Thourout is the junction of the line from Bruges to Courtrai (p. 28).

19½ M. *Cortemarck*, the junction for the Ghent and Dunkirk line (p. 28). — Then *Staden*, *Westroosebeke*, *Poelcapelle*, *Langhemarck*, *Boesinghe*.

35 M. **Ypres**, Flem. *Yperen* (**Tête d'Or*, in the wide Rue de Lille, which begins at the belfry: *Chatellenie*, in the Grande Place; *Hôtels Fournier*, *du Nord*, etc., near the station), an old town with remains of ancient fortifications, on the *Yperlée*, situated in a fertile district, contains 15,500 inhab., who are chiefly occupied in the manufacture of linen and lace, and possesses broad and clean streets. It was formerly the capital of West Flanders. In the 14th cent. Ypres had a population of 200,000 souls, and upwards of 4000 looms were in constant activity. These days of prosperity, however, have long since passed away. A succession of popular risings, and the siege of the town and burning of the suburbs by the burghers of Ghent in 1383, caused a large number of the weavers to migrate to more peaceful abodes, and the industry of Ypres became almost entirely restricted to lace-making. Its subsequent capture by Louis XIV., who converted it into a strong fortress, was fatal to all prospect of revival. Ypres thus possesses now but a shadow of its former greatness, but it still contains many memorials of its golden period, which make it one of the most interesting towns in Belgium. *Diaper* (*i.e.* d'Ypres) linen takes its name from this town.

From the railway-station we first follow the Rue des Bouchers (Vleescherstraat), at the end of which we take the Rue du Temple on the left, and then turn to the right into the Marché-au-Beurre (Botermarkt), which brings us to the Grande Place. Here stands

the *Cloth Hall, the most considerable edifice of its kind in Belgium, begun in 1201, but not completed till 1304. The façade, of simple design, is 460 ft. long, and is pierced by two rows of pointed windows, all in the same style. It is flanked by two corner-turrets, while in the centre rises the massive, square *Belfry*, with turrets at the angles, the oldest part of the building, the foundation stone having been laid by Count Baldwin IX. of Flanders (p. 153) in the year 1200. The edifice is said to have suggested to Sir Gilbert Scott the idea of his successful design for the Town Hall of Hamburg. The 44 statues which adorn the façade, executed by *P. Puyenbroeck* of Brussels in 1860, replace the original figures of 31 sovereigns who bore the title of 'Count of Flanders', from Baldwin of the Iron Arm (d. ca. 879) to Charles V., with their consorts. The *Town Hall*, a charming Renaissance structure from designs by *Jan Sporeman* (1575), was attached to the E. part of the Cloth Hall in the beginning of the 17th century. The ground-floor consists of an elegant open hall, 20 ft. in width, boldly supported by columns. Entrance at the back, No. 1, opposite St. Martin's Church. The former *Salle Echevinale*, now the Salle des Mariages, is adorned with frescoes by *Guffens* and *Swerts*, 1869 (Festal Entry of Philip the Bold of Burgundy and his wife, the last Countess of Flanders, in 1384, and other scenes from the town's history), and contains a fine modern chimney-piece by *Malfait* of Brussels, and some old wall-paintings (restored) of the Counts of Flanders from 1322 to 1476. The whole of the first floor formerly consisted of a single large hall, which was used as a cloth-market. The hall in the S. wing is being decorated with twelve scenes from Flemish history, painted by *Ferd. Pauwels*. Fee to the attendant $^1/_2$-1 fr.

The *Cathedral of St. Martin, behind the Cloth Hall, was built in the 13th cent. on the site of an earlier edifice founded in 1083; the choir dates from 1221, the nave and aisles from 1254. The tower was added about 1254 by *Master Utenhove*. The finest parts are the choir and the portal of the S. transept with its magnificent rose-window and handsome gable. The doors are good examples of rich late-Gothic carving. Between the pillars of the W. porch is a triumphal arch, constructed in 1600 by *Urban Taillebert* of Ypres. The interior contains some fine Renaissance choir-stalls, carved by *C. van Hoveke* and *Urban Taillebert* in 1598; old frescoes in the choir, unskilfully restored in 1826; in the left aisle, a winged picture of the Fall of Man and his Redemption, dating from 1525 (covered); a brazen font; late-Gothic organ loft. In the Sacristy are some fine old ecclesiastical vessels. A flat stone in the late-Gothic cloister marks the grave of *Jansenius* (d. 1638), Bishop of Ypres, founder of a sect named after him, and still existing in Holland (see p. 293).

The *Meat Market*, a double-gabled house in the Marché-au-

Beurre, nearly opposite (to the S.W. of) the Cloth Hall, contains the *Museum* (entrance at the back, 1/2 fr.), consisting of a collection of antiquities, ancient and modern pictures, and drawings of several of the numerous picturesque dwelling-house of the 14-17th cent., of which Ypres still possesses a few. — Ypres is the seat of the Belgian *Ecole de Cavalerie*, or army riding-school.

From Ypres to Roulers, see p. 29.

From Ypres to Poperinghe (12 1/2 M.), a town with 10,800 inhab.; thence to (7 M.) *Hazebrouck* in France, a station on the Calais and Lille line (p. 56).

Beyond Ypres the line is continued to *Comines* (p. 30), *Warneton*, *Le Touquet* (Belgian custom-house), *Houplines* (French custom-house), and *Armentières*, on the Calais and Lille railway.

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2. From Ghent to Dunkirk viâ Lichtervelde, 67 M., railway in 3 2/3-4 1/2 hrs. (fares 9 fr. 15, 6 fr. 85, 4 fr. 70 c.).

4 1/2 M. *St. Denis-Westrem;* 6 M. *La Pinte*, where the line from Ghent to Oudenaerde, Leuze, and Mons diverges to the left (see p. 48); 7 1/2 M. *Deurle;* 10 1/2 M. *Deynze*, with an old church, the junction of the line to Courtrai (p. 48); 14 M. *Grammene*; 16 M. *Aerseele.*

20 1/2 M. **Thielt,** an old town with 10,300 inhab., formerly a busy cloth-making place, as its Cloth Hall and Belfry indicate. Branch-line hence to (7 M.) *Ingelmünster*, see p. 29.

23 1/2 M. *Pitthem;* 26 M. *Ardoye.* 31 M. *Lichtervelde*, the junction of the Bruges and Courtrai line (see below). — 35 M. *Cortemarck*, the junction of the Ostend and Ypres line (see p. 26).

Next stations: *Handzaeme*, *Zarren*, *Eessen.*

42 M. **Dixmuiden,** Fr. *Dixmude*, the parish-church of which contains a fine rood-loft of the beginning of the 16th cent., in the richest Flamboyant style, and an Adoration of the Magi by *Jordaens.*

From Dixmuiden railway in 25 min., viâ (5 M.) *Pervyse* and (8 M.) *Ramscappelle*, to the (9 1/2 M.) town and (11 M.) watering-place of **Nieuport,** a small harbour, with pleasant promenades and several hotels (*Hôtel des Bains*, *Hôtel de la Digue*, *Pavillon de l'Yser*, *Kursaal-Casino*, *Hôtel de la Plage*), and numerous villas on the beach (in the town, *Hôtel de la Mer*).

The next stations are *Oostkerke*, *Ave-Cappelle*, *Furnes* (near it *La Panne*, a small sea-bathing place), *Adinkerke* (last Belgian station), *Ghyvelde* (first French station), and *Roosendaal.*

67 M. **Dunkirk,** a strongly-fortified town with 34,000 inhab., in the Département du Nord, was taken by the English in 1388, by the Spaniards in 1583, again by the English during the Protectorate in 1658, and was finally purchased by Louis XIV. from Charles II. in 1662. It is now a busy commercial place and fishing-station. A considerable English community resides here (English church).

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3. From Bruges to Courtrai, 33 M., railway in 1 1/2-1 3/4 hr. (fares 4 fr. 20, 3 fr. 20, 2 fr. 10 c.). The first stations are *Lophem* and *Zedelghem.*

11 M. **Thourout,** see p. 26.

14 M. *Lichtervelde*, see above. Then *Gils* and *Beveren.*

19 M. **Rosselaere,** French *Roulers (Duc de Brabant)*, a town with 16,800 inhab., high above which rises the handsome Gothic tower of the church of St. Michael. Rosselaere carries on a busy trade in linen goods. Here, on 13th July, 1794, a fierce conflict took place between the Austrians under Clerfait, and the French under Pichegru and Macdonald, in which the latter were victorious. This defeat was the prelude to that of Fleurus (p. 174), thirteen days later.

Branch-line to Ypres (14 M.) in 40 min. (fares 2 fr., 1 fr. 40, 90 c.). Stations *Moorslede-Passchendaele*, *Zonnebeke*, *Ypres* (p. 26).

21 M. *Rumbeke* possesses a fine Gothic church and a château of Count de Thiennes. 23½ M. *Iseghem*, with 9000 inhab., contains numerous linen-factories. Tobacco is extensively cultivated in the environs. Between Iseghem and (26 M.) *Ingelmünster*, a small town with extensive carpet-manufactories, is situated the handsome château of Baron Gillés. — From Ingelmünster branch-lines diverge to *Thielt* (p. 28) and to *Anseghem* (p. 30) viâ *Waereghem.* — 28 M. *Lendelede;* 30 M. *Heule*, the Gothic church of which has a clumsy tower. Near Courtrai the train crosses the *Ley* (or *Lys*).

33 M. *Courtrai*, see p. 48.

6. From Brussels to Courtrai and Ypres.

Railway from Brussels to *Courtrai*, 54 M., in 2-2½ hrs. (fares 6 fr. 60, 4 fr. 95, 3 fr. 35 c.); from Courtrai to *Ypres*, 21 M., in 1 hr. (fares 2 fr. 70, 2 fr., 1 fr. 35 c.). — Departure in Brussels from the *Gare du Nord* (p. 60).

From Brussels to (15 M.) *Denderleeuw*, see p. 10. The line to Ghent and Ostend (R. 3) here diverges to the N.W. Our line enters E. Flanders, and passes *Haeltert*, *Burst* (branch to Alost), and *Herzeele.* 27 M. *Sotteghem*, a small town of 2900 inhab., with several boot and shoe manufactories, is the junction of the Ghent and Grammont line (p. 10).

The next stations are *Rooborst*, *Boucle-St.-Denis-Nederzwalm*, and *Eenaeme.*

38½ M. **Oudenaerde,** Fr. *Audenarde* (*Pomme d'Or*, Grand' Place; *Saumon*, Rue Haute, both near the Hôtel de Ville; *Hôtel de Bruxelles*, with café, opposite the station), a very ancient town with 5700 inhab., situated on the Schelde, possesses considerable manufactories of linen and cotton goods. It was the birthplace of Margaret of Parma (b. 1522), regent of the Netherlands under Philip II., a natural daughter of Emp. Charles V. and Johanna van der Gheenst. Under the walls of the town, on 30th June, 1708, the Allies commanded by Marlborough and Prince Eugene of Savoy gained a decisive victory over the French. An hour should be devoted to a visit to the beautiful Hôtel de Ville, or town-hall.

The street to the right, nearly opposite the station, leads in

10 min. to the centre of the town. At the entrance to the town stands a monument in memory of volunteers from Oudenaerde who perished in Mexico while serving under Emp. Maximilian, by *Geefs*, erected in 1867.

We next reach the Place in which is situated the ***Town Hall*, a small, but very elegant building, erected in the late-Gothic style by *H. van Peede* and *W. de Ronde* in 1525-35, and recently restored. The ground-floor consists of a pointed hall borne by columns, and above it are two stories with pointed windows. The tower which rises from the pointed hall in the centre of the façade is particularly rich. It consists of five stories, and is covered with a crown-shaped roof. The numerous statuettes with which the building was once embellished have all disappeared. We ascend the flight of steps opposite the Hôtel Pomme d'Or, leading to the *Salle des Pas Perdus*, which contains a late-Gothic chimney-piece. Passing through the door beyond, to the right, we find an attendant (50 c.), who opens the council chamber. The portal of this room, a master-piece of wood-carving, was executed by *Paul van Schelden* in the Renaissance style in 1531; the handsome late-Gothic chimney-piece dates from 1529.

In the S.E. corner of the Place, to the right as we quit the town-hall, is the *Church of St. Walburga*, partly in the Romanesque style of the 12th cent., and partly in the Gothic style of the 14th and 15th, with a handsome tower.

The church of *Notre Dame de Pamele*, 8 min. father to the S., on the other bank of the Schelde, an interesting example of the transition style of the 13th cent., but with later additions, is now undergoing restoration. It contains two monuments of the 16th century.

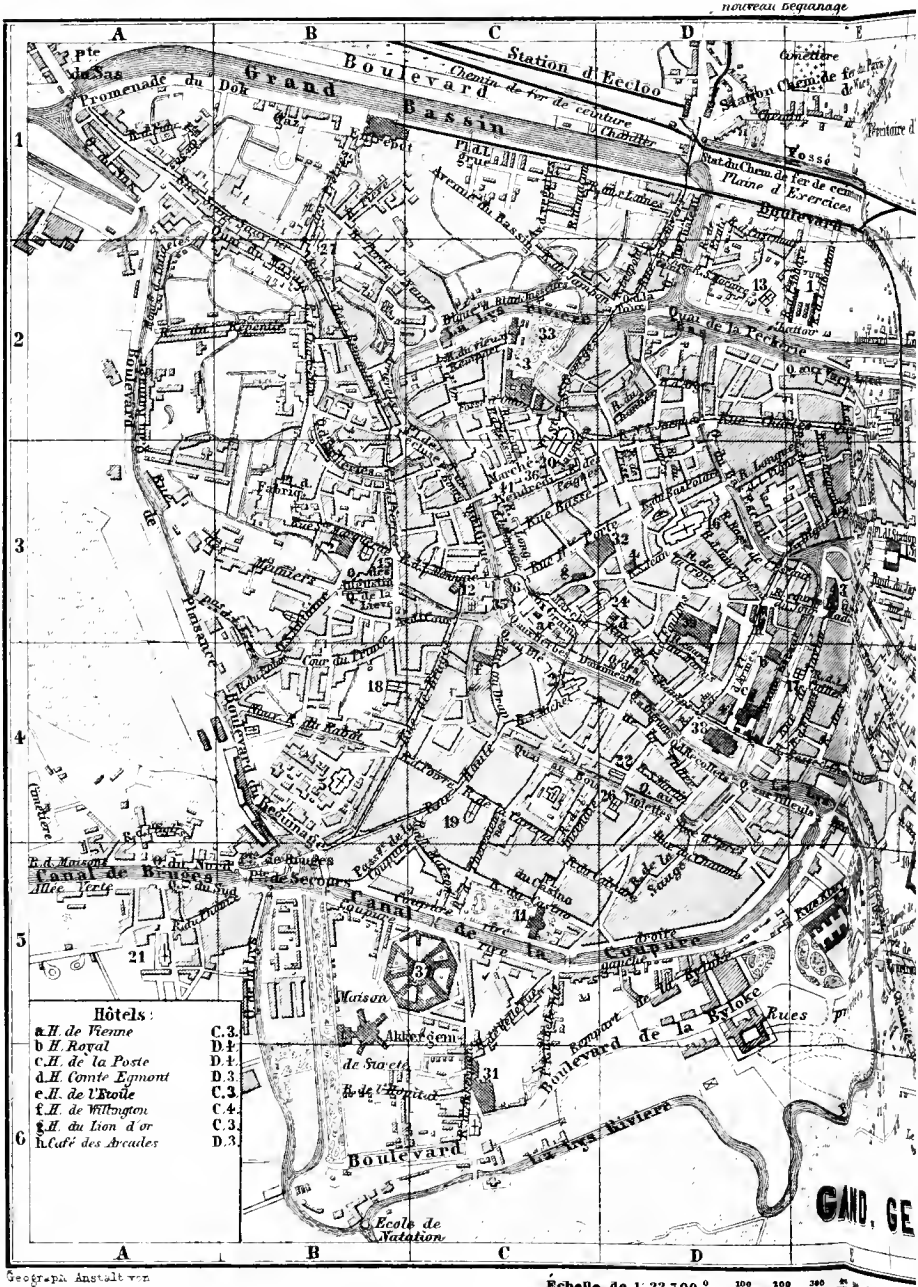
From Oudenaerde to *Ghent* or *Mons*, see p. 48.

The next stations are *Peteghem* and *Anseghem*, the first place in West Flanders, whence a branch-line runs to Waereghem and Ingelmünster (p. 29). Then *Vichte* and *Deerlyck*.

54 M. **Courtrai**, see p. 48.

58½ M. *Wevelghem*. 61½ M. *Menin*, Flem. *Meenen*, a town on the Ley with 11,700 inhab., once fortified, where the Prussian General Scharnhorst (d. 1813) first distinguished himself against the French. 65 M. *Wervicq*, with 7000 inhab., possesses a number of tobacco-manufactories; the Church of St. Medardus dates from the middle of the 14th century. The right bank of the Ley or Lys here is French territory. — 67 M. *Comines*, formerly a fortified town, was the birthplace of the historian Philip of Comines (d. 1509). Branch-line hence to Armentières in France, situated on the Lille and Calais railway (comp. p. 28).

75 M. *Ypres*, see p. 26.


nouveau Beguinage
Station d'Eecloo
Chemin de fer de ceinture
Grand Bassin
Boulevard
Promenade du Dok
Pte du Sas
Cimetière
Station Chem. de fer
Fossé
Plaine d'Exercices
Boulevard
Quai de la Pêcherie
La Lys Rivière
Rue Basse
Marché
Rue de Plaisance
Boulevard du Beguinage
Canal de Bruges
Allée Verte
Pte de Secours
Canal de la Coupure
Boulevard de la Byloke
Rues
Maison
Akkergem
de Sureté
Boulevard
La Lys Rivière
Ecole de Natation
Hôtels:
a. H. de Vienne C.3.
b. H. Royal D.4.
c. H. de la Poste D.4.
d. H. Comte Egmont D.3.
e. H. de l'Etoile C.3.
f. H. de Willington C.4.
g. H. du Lion d'or C.3.
h. Café des Arcades D.3.
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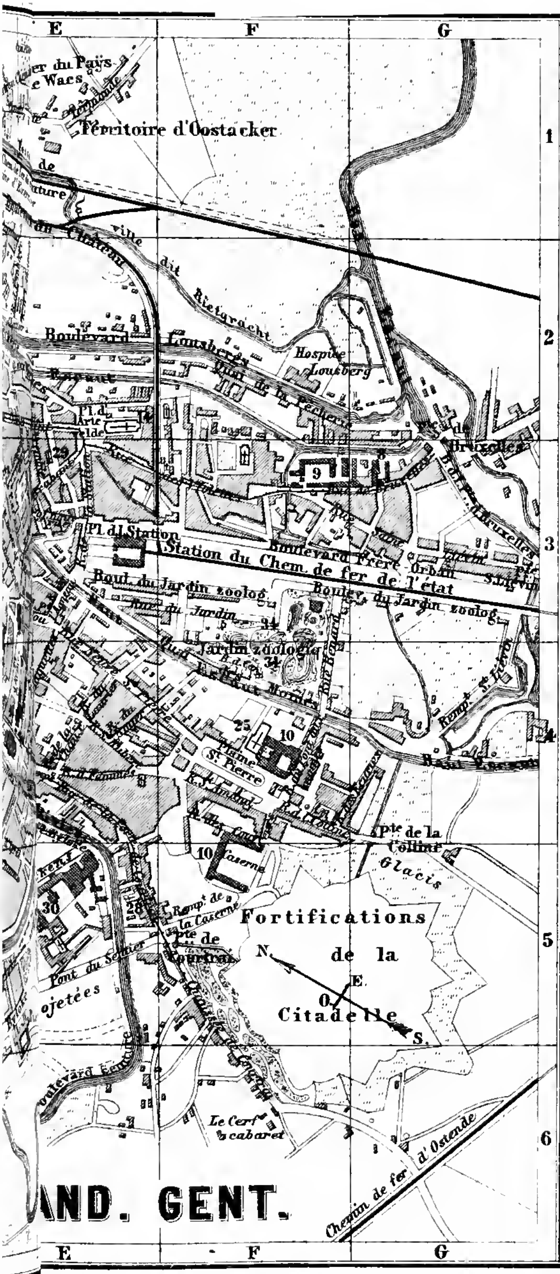


1 *Abattoir*	E.2.
2 *Academie*	B.3.
3 *Athénée*	C.2.
4 *Beffroi*	D.3.
5 *Beguinages*	F. 2.3. B.4.
6 *Boucherie*	C.3.
7 *Bibliothèque*	C.2.
Casernes:	
8 *de l'Artillerie*	G.3.
9 *de Cavalerie*	F.3.
10 *de l'Infanterie*	F.5.F.4.
11 *Casino*	C.5.
12 *Château des Comtes*	C.3.
13 *Citadelle espagnole*	D.2.
Eglises:	
14 *Ste. Anne*	E.2.
15 *des Augustins*	B.3.
16 *St. Baron (Ereché)*	D.3.
17 *Ste. Barbe*	E.4.
18 *des Carmes*	B.4.
19 *des Dominicains*	C.4.
20 *St. Jacques*	C.3.
21 *St. Jean*	A.5.
22 *des Jesuites*	D.4.
23 *St. Michel*	C.4.
24 *St. Nicolas*	C.D.3.
25 *St. Pierre*	F.4.
26 *des Recollets*	D.4.
27 *St. Sauveur*	B. 1.2.
28 *Schreyboom*	E.5.
29 *Temple protest.*	E.3.
30 *Hôpital nouvel*	E.5.
31 " " *militaire*	C.6.
32 *Hôtel de Ville*	D.3.
33 *Jardin botanique*	C.2.
34 " " *zoologique*	F.3.4.
35 *Marché aux Poissons*	C.3.
36 " " *du Vendredi*	C.3.
37 *Maison de force*	B.C.5.
Musée (2 Academie)	B.3.
38 *Palais de Justice*	D.4.
39 " " *de l'Université*	D.3.
40 *Poste aux Lettres*	D.4.
41 *Statue d'Artevelde*	C.3.
42 *Théâtre français*	D.4.
43 " " *flamand*	E.3.

Wagner u Debes, Leipzig

7. Ghent, French *Gand*.

Arrival. Ghent has three railway-stations: 1. *Station du Chemin de Fer de l'Etat* (Pl. E, F, 3), for the trains of the government lines to Brussels, Malines, Bruges, Courtrai, and Braine-le-Comte. 2. *Station d'Anvers* (Pl. D, E, 1), for the trains through the Waesland to Antwerp (R. 10). — 3. *Station d'Eecloo* (Pl. C, D, 1), for the trains to Terneuzen (p. 10) and Bruges viâ Eecloo (p. 10). The last two, adjoining each other, are on the N.E. side of the town, 1 M. from the government station, with which, however, the Station d'Eecloo is connected by a loop-line.

Hotels. *Hôtel Royal (Pl. b; D, 4), in the Place d'Armes, R. 3, A. 1, L. 3/4, B. 1½, D. 4 fr.; Hôtel de la Poste (Pl. c; D, 4), Place d'Armes 13; *Hôtel de Vienne (Pl. a; C, 3), in the Marché-aux-Grains, R. from 2½, B. 1½ fr., table d'hôte at 1.30 p.m. 3 fr., at 5 p.m. 4 fr. — Hôtel de l'Etoile (Pl. e; C, 3), Rue de l'Etoile 27, near the Marché-aux-Grains; Hôtel du Lion d'Or (Pl. g; G, 3), Place du Lion d'Or 9; Hôtel Wellington (Pl. f; C, 4), Rue aux Draps; Hôtel du Comte d'Egmont (Pl. d; D, 3), Rue de Catalogne 17; Hôtel d'Allemagne, Marché-aux-Grains, unpretending. — At the *Government Station:* Grand Cour Royale; Cour d'Autriche, etc. Near the *Antwerp Station:* Léopold II.; Prince Albert, etc.

Restaurants. *Mottez*, Avenue Place d'Armes 3; *Bouard*, Rue Courte de la Croix 2, near the cathedral; *Rocher de Cancale*, corner of the Marché-aux-Oiseaux and the Rue Courte du Jour ('plat du jour', 75 c.); *Taverne St. Jean*, Marché-aux-Oiseaux 2. — **Café des Arcades* (Pl. h; D, 3), in the Place d'Armes; *Grand Café*, also a hotel, corner of the Rue Longue du Marais and the Rue Courte du Marais, near the Place d'Armes. *Uytzet*, a kind of strong beer brewed in Ghent, is famous.

Vigilantes per drive 1 fr.; first hour 1½, each following hour 1 fr.; after 11 p.m., per drive 1½ fr.

Tramway, see Plan.

Theatre (Pl. 42), adjoining the Place d'Armes. Boxes and stalls 4, parquet 2½, pit 1 fr. Performances in winter only. Flemish pieces are performed in the new *Théâtre Minard* (Pl. 43), Rue St. Pierre.

English Church in the Rue Digue de Brabant; chaplain, *Rev. Mr. Pierpoint.*

American Consul, *Mr. Alfred Lefebvre*, Rue du Jambon 15.

Principal Attractions: Cathedral (p. 34), view from Belfry (p. 39); Hôtel de Ville, exterior only (p. 40); Marché du Vendredi (p. 40), Marché-aux-Herbes, Marché-aux-Grains (pp. 43, 42), Béguinages (p. 46).

Ghent, the capital of E. Flanders, with 130,600 inhab, lies on the *Schelde* and the *Ley (Lys)*, as well as on the insignificant *Lieve* and *Moere*, which flow through the city in numerous arms. The city is of considerable extent, being upwards of 6 M. in circumference, and covering an area of 5750 acres, part of which, however, is occupied with gardens and bleaching-grounds. A canal, originally constructed in order to protect the town from inundations, 11 yds. in width, and 16 ft. in depth, and falling into the Schelde at Terneuzen (p. 9), connects the city with the sea, but since the separation of Belgium from Holland has been comparatively little used on account of the heavy imposts levied by the latter on vessels passing through. Another canal connects the Ley with the canal from Bruges to Ostend. Corn, rape-oil, and flax are important articles of commerce, but the commodities for which Ghent has long been famous are cotton and linen goods and lace. Of late years its engine-factories have become considerable.

Ghent is mentioned in history as early as the 7th century. At the beginning of the 13th cent., when the County of Artois was

united to France, Ghent became the capital of Flanders and the usual residence of the Counts. At a very early period a spirit of independence developed itself among the inhabitants, more especially the weavers; and they succeeded in obtaining from their sovereigns those concessions which form the foundation of constitutional liberty. At one period the citizens had become so powerful and warlike that they succeeded in repulsing an English army of 24,000 men, under Edward I. (1297), and a few years later they were the principal combatants in the 'Battle of Spurs' (p. 50), to the issue of which their bravery mainly contributed. Their subjection to the Counts of Flanders and the Dukes of Burgundy appears to have been little more than nominal; for whenever these princes attempted to levy a tax which was unpopular with the citizens, the latter sounded their alarm-bell, flew to arms, and expelled the obnoxious officials appointed to exact payment. On these occasions the citizens, who were always provided with arms, wore white bandages on their arms, or white caps, as a species of revolutionary badge. During the 13th, 14th, and 15th centuries revolutions seem almost to have been the order of the day at Ghent. John of Gaunt (d. 1399) was born here.

One of the most remarkable characters of his age was *Jacques Van Artevelde*, the celebrated 'Brewer of Ghent' (born 1290), a clever and ambitious demagogue, who, though of noble family, is said to have caused himself to be enrolled as a member of the Guild of Brewers in order to ingratiate himself with the lower classes. Owing to his wealth, ability, and remarkable eloquence, he acquired immense influence, and in 1337 was appointed 'Ruwaerd', or Protector, of Flanders. He was an ally of Edward III. in the war between England and France (1335-45), in which the democratic party of Ghent supported the former, and the Counts of Flanders the latter; and it is recorded that Edward condescended to flatter him by the title of 'dear gossip'. For seven years Artevelde reigned supreme at Ghent, putting to death all who had the misfortune to displease him, banishing the nobles and those who betrayed symptoms of attachment to their sovereign, and appointing magistrates who were the mere slaves of his will. Artevelde at length proposed that the son of Edward should be elected Count of Flanders, a scheme so distasteful to the Ghenters that an insurrection broke out, and Jacques was slain in his own house (Kalanderberg No. 19, between the Place d'Armes and the Cathedral, marked by an inscription in French), 17th July, 1345, by Gerard Denys, the leader of his opponents. During this period, in consequence of the alliance with Ghent, the manufacture of wool became more extensively known and practised in England. Ghent also realised vast profits from its English trade, a circumstance which induced the citizens to submit so long to the despotic rule of Jacques, to whom they owed their advantageous connection with England.

Philip Van Artevelde, son of Jacques, and godson of Queen Philippa of England, possessed all the ambition but little of the talent of his father. He was appointed dictator by the democratic party in 1381, during the civil war against Count Louis of Flanders, surnamed 'van Maele', and his administration was at first salutary and judicious, but he soon began to act with all the caprice of a despot. In 1381, when Ghent was reduced to extremities by famine, and the citizens had resolved to surrender, Philip counselled them to make a final venture, rather than submit to the humiliating conditions offered by the Count. He accordingly marched at the head of 5000 men to Bruges, and signally defeated Louis, who sallied forth to meet them. Elated by this success, Philip now assumed the title of Regent of Flanders, and established himself at Ghent in a style of great magnificence. His career, however, was brief. In 1383 war again broke out, chiefly owing to the impolitic and arrogant conduct of Philip himself, and Charles VI. of France marched against Flanders. Philip was soon afterwards defeated and slain at the disastrous Battle of Roosebeke, where 20,000 Flemings are said to have perished. The city was obliged to submit to the Count, and after his death came into the possession of Burgundy.

The turbulent spirit of the Ghenters ultimately proved their ruin. In 1448, when Philippe le Bon of Burgundy imposed a heavy tax on salt, they openly declared war against him; and the best proof of the vastness of their resources is that they succeeded in carrying on the war for a period of five years (1448-53). The day of retribution and humiliation, however, at length arrived, and the burghers, brave but undisciplined, were compelled to succumb. On 23rd July, 1453, they were defeated at Gavre on the Schelde, and lost no fewer than 16,000 men. Philip now levied enormous contributions on the city; the corporation and principal citizens were compelled to march out at the gate with halters round their necks, and to kiss the dust at the feet of their master and conqueror; and the most valuable privileges of the city were suspended or cancelled. A complete stagnation of commerce was the disastrous consequence of this war.

In the year 1400 Ghent is said to have boasted of 80,000 men capable of bearing arms; the weavers alone, 40,000 in number, could furnish 18,000 fighting men from their guild. A bell was rung several times daily to summon the weavers to their work and their meals; and as long as it continued to ring, no vessels were permitted to pass the drawbridges, and no one ventured into the streets lest they should encounter the vast living stream which was hurrying in every direction. The same peal is rung to this day, but the times have changed in all other respects.

In 1477 the nuptials of the Archduke Maximilian were celebrated at Ghent with Mary of Burgundy, heiress of Charles the Bold, who by her marriage brought the wealthy Netherlands into the power of

Austria (see p. 16). Here, too, on 24th Feb., 1500, the Emperor Charles V. was born in the *Cour des Princes*, a palace of the Counts of Flanders long since destroyed, but the name of which survives in a street (see p. 44). During his reign Ghent was one of the largest and wealthiest cities in Europe, and consisted of 35,000 houses with a population of 175,000 souls. Charles V. is said to have boasted jestingly to Francis I. of France: *'Je mettrai votre Paris dans mon Gand'*. The turbulent spirit of the citizens having again manifested itself in various ebullitions, the emperor caused a *Citadel (Het Spanjaerds Kasteel)* to be erected near the Antwerp Gate in 1540, for the purpose of keeping them in check. No trace of the structure now remains. Counts Egmont and Hoorne were imprisoned in this castle in 1568 for several months before their execution. Within its precincts lay the ancient Abbey of St. Bavon, of which Eginhard, secretary and son-in-law of Charlemagne, is said once to have been abbot. The ruins of the *Chapel of St. Macaire*, which was connected with the abbey, and dates from the 12th cent., are interesting to architects. The moats of the old citadel have recently been filled up, and the remains of the ramparts removed in order to make room for new streets.

The ***Cathedral** of *St. Bavon*, or *Sint Baefs* (Pl. 16; D, 3), externally a cumbrous and unattractive Gothic structure, is in the interior one of the most richly-decorated churches in Belgium. The crypt was consecrated in 941, the W. portions about 1228; the choir was founded in 1274, and completed in 1300; the late-Gothic chapels date from the 15th cent.; and the nave and transept were completed in 1533-54. During the same century it suffered severely from Puritanical outrages.

The INTERIOR is of noble proportions, and rests on massive square pillars with projecting half-columns. (The Cathedral is open for the inspection of its art-treasures from 10 a. m.; between 12 and 4 admission is obtained by knocking loudly on the side-door to the left of the principal entrance; fee to the sacristan who opens the chapels, 1 fr. for each person.)

On the walls of the NAVE are the names and armorial bearings of Knights of the Golden Fleece, the last chapter of which was held here by Philip II. in 1559. The *Pulpit*, by *Delvaux*, half in oak, half in marble, represents the Tree of Life, with an allegory of Time and Truth.

NORTH AISLE. 1st Chapel: *Rombouts*, Descent from the Cross; *A. Janssens*, Pietà. — 2nd: *Van Huffel*, St. Lambertus bringing charcoal in his chorister's robe in order to ignite the incense. — 3rd: *De Crayer*, St. Macharius praying for persons attacked by the plague. — 4th: *De Crayer*, Assumption. A marble slab opposite records the names of the priests who refused to recognise Bishop Lebrun, appointed by Napoleon in 1813.

TRANSEPT. To the right and left of the entrance to the choir are

statues of the Apostles by *C. van Poucke*, 1782. The N. arm contains the font in which Charles V. was baptised in 1500. — Ten steps lead up to the choir.

S. Aisle. 1st Chapel: *G. de Crayer*, Beheading of John the Baptist. 2nd: *Paelinck*, St. Coletta receiving permission from the magistrates to found a convent. 3rd, behind the pulpit: *De Cauwer*, Baptism of Christ.

Choir. The walls are partly covered with black marble, and the balustrades are of white or variegated marble. The high-altar is adorned with a *Statue of St. Bavon* in his ducal robes, hovering among the clouds, by *Verbruggen* (17th cent.). The choir-stalls are of carved mahogany. The scenes in grisaille from the Old and New Testament are by *Van Reysschoot* (1774). The four massive copper *Candlesticks* bearing the English arms are believed once to have decorated St. Paul's in London, and to have been sold during the Protectorate of Cromwell. On each side of the choir, adjoining the altar, are two monuments to bishops, with large sculptures of the 17th and 18th cent., the best of them being that of *Bishop A. Triest* by *Duquesnoy*, the first to the left.

Retro-Choir, beginning by the S. transept. 1st Chapel: *Pourbus*, Christ among the doctors; most of the heads are portraits: left, near the frame Alva, Charles V., Philip II., and the master himself; on the inner wings the Baptism and Circumcision, on the outer the Saviour and the donor of the picture, 1571. — 2nd: *De Crayer*, Martyrdom of St. Barbara; monument to the brothers Goethals, by *Parmentier*, 1846. — 3rd: *Gerard van der Meire* (p. xlii), Christ between the malefactors, with Moses striking water from the rock and the Raising of the brazen serpent on the wings, the whole of mediocre merit. — By the choir-screen, monument of *Bishop Van Smet* (d. 1741). — 4th: *Van den Heuvele*, The Adulteress. — 5th: Nothing worthy of note.

6th: ***John* and *Hubert van Eyck*, Adoration of the Immaculate Lamb, 'præstantissima tabula, qua representatur triumphus Agni Dei, etsi quidam improprie dicunt Adami et Evæ, opus sane præclarum et admirandum' (*Guicciardini*, 1560; comp. also p. xl). This work originally consisted of twelve sections, but has been dismembered, and is in part only in its original place, the wings being now, with the exception of the Adam and Eve (at Brussels, p. 75), in the gallery of Berlin.

'In the centre of the altarpiece, and on a panel which overtops all the others, the noble and dignified figure of Christ sits enthroned in the prime of manhood with a short black beard, a broad forehead, and black eyes. On his head is the white tiara, ornamented with a profusion of diamonds, pearls, and amethysts. Two dark lappets fall on either side of the grave and youthful face. The throne of black damask is embroidered with gold; the tiara relieved on a golden ground covered with inscriptions in semicircular lines. Christ holds in his left hand a sceptre of splendid workmanship, and with two fingers of his right he gives his blessing to the world. The gorgeous red mantle which completely enshrouds his form is fastened at the breast by a large jewelled brooch.

The mantle itself is bordered with a double row of pearls and amethysts. The feet rest on a golden pedestal, carpeted with black, and on the dark ground, which is cut into perspective squares by lines of gold, lies a richly-jewelled open-worked crown, emblematic of martyrdom. This figure of the Redeemer is grandly imposing; the mantle, though laden with precious stones, in obedience to a somewhat literal interpretation of Scripture, falls from the shoulders and over the knee to the feet in ample and simple folds. The colour of the flesh is powerful, brown, and glowing, and full of vigour, that of the vestments strong and rich. The hands are well drawn, perhaps a little contracted in the muscles, but still of startling realism. — On the right of Christ the Virgin sits in her traditional robe of blue; her long fair hair, bound to the forehead by a diadem, flowing in waves down her shoulders. With most graceful hands she holds a book, and pensively looks with a placid and untroubled eye into space. On the left of the Eternal, St. John the Baptist rests, long-haired and bearded, austere in expression, splendid in form, and covered with a broad, flowing, green drapery. On the spectator's right of St. John the Baptist, St. Cecilia, in a black brocade, plays on an oaken organ supported by three or four angels with viols or harps. On the left of the Virgin a similar but less beautiful group of singing choristers standing in front of an oaken desk, the foremost of them dressed in rich and heavy red brocade. (Van Mander declares that the angels who sing are so artfully done that we mark the difference of keys in which their voices are pitched.) — On the spectator's right of St. Cecilia once stood the naked figure of Eve, now removed to the Brnssels museum — a fignre upon which the painter seems to have concentrated all his knowledge of perspective as applied to the human form and its anatomical development. Counterpart to Eve, and once on the left side of the picture, Adam is equally remarkable for correctness of proportion and natural realism. Here again the master's science in optical perspective is conspicuous, and the height of the figure above the eye is fitly considered. (Above the figures of Adam and Eve are miniatnre groups of the sacrifices of Cain and Abel and the death of Abel.).'

'Christ, by his position, presides over the sacrifice of the Lamb as represented in the lower panels of the shrine. The scene of the sacrifice is laid in a landscape formed of green hills receding in varied and pleasing lines from the foreground to the extreme distance. A Flemish city, meant, no doubt, to represeut Jerusalem, is visible chiefly in the background to the right; but churches and monasteries, built in the style of the early edifices of the Netherlands and Rhine country, boldly raise their domes and towers above every part of the horizon, and are sharply defined on a sky of pale grey gradually merging into a deeper hue. The trees, which occupy the middle ground, are not of high growth, nor are they very different in colour from the undulating meadows in which they stand. They are interspersed here and there with cypresses, and on the left is a small date-palm. The centre of the picture is all meadow and green slope, from a foreground strewed with daisies and dandelions to the distant blue hills.'

'In the very centre of the picture a square altar is hung with red damask and covered with white cloth. Here stands a lamb, from whose breast a stream of blood issues into a crystal glass. Angels kneel round the altar with parti-coloured wings and variegated dresses, many of them praying with joined hands, others holding aloft the emblems of the passion, two in front waving censers. From a slight depression of the ground to the right, a little behind the altar, a numerous band of female saints is issuing, all in rich and varied costumes, fair hair floating over their shoulders, and palms in their hands; foremost may be noticed St. Barbara with the tower and St. Agnes. From a similar opening on the left, popes, cardinals, bishops, monks, and minor clergy advance, some holding croziers and crosses, other palms. This, as it were, forms one phase of the adoration. In the centre near the base of the picture a small octagonal fountain of stone, with an iron jet and tiny spouts, projects a stream into a rill, whose pebbly bottom is seen through the

pellncid water. The fonntain and the altar, with vanishing points on different horizons, prove the Van Eycks to have been unacquainted with the science of linear perspective. Two distinct groups are in adoration on each side of the fountain. That on the right comprises the twelve apostles, in light greyish violet cloaks kneeling bare-footed on the sward, with long hair and beards, expressing in their noble faces the intensity of their faith. On their right stands a gorgeous array of three popes, two cardinal monks, seven bishops, and a miscellaneous crowd of church and laymen. The group on the left of the fountain is composed of kings and princes in various costumes, the foremost of them kneeling, the rest standing, none finer than that of a dark bearded man in a red cloth cap stepping forward in full front towards the spectator, dressed in a dark blue mantle, and holding a sprig of myrtle. The whole of the standing figures command prolonged attention from the variety of the attitudes and expressions, the stern resolution of some, the eager glances of others, the pious resignation and contemplative serenity of the remainder. The faithful who have thus reached the scene of the sacrifice, are surrounded by a perfect wilderness of flowering shrubs, lilies, and other beautiful plants, and remain in quiet contemplation of the Lamb.'

'Numerous worshippers besides are represented on the wings of the triptych, moving towards the place of worship. On the left is a band of crusaders, the foremost of whom, on a dapple grey charger, is clad in armour with an undercoat of green slashed stuff, a crown of laurel on his brow, and a lance in his hand. On his left two knights are riding, also in complete armour, one on a white, the other on a brown charger, carrying lances with streamers. Next to the third figure, a nobleman in a fur cap bestrides an ass, whose ears appear above the press; on his left a crowned monarch on a black horse; behind them a crowd of kings and princes. In rear of them, and in the last panel to the left, Hubert Van Eyck with long brown hair, in a dark cap, the fur peak of which is tnrned up, ambles forward on a spirited white pony. He is dressed in blue velvet lined with grey fur; his saddle has long green housings. In the same line with him two riders are mounted on sorrel nags, and next them again a man in a black turban and dark brown dress trimmed with fur, whom historians agree in calling John Van Eyck. The face is turned towards Hubert, and therefore away from the direction taken by the cavalcade; further in rear are several horsemen. The two groups proceed along a sandy path, which yields under the horses' hoofs, and seems to have been formed by the detritus of a block of stony ground rising perpendicularly behind, on each side of which the view extends to a rich landscape, with towns and churches in the distance on one hand, and a beautiful vista of blue and snow mountains on the other. White fleecy clouds float in the sky. There is not to be found in the whole Flemish school a picture in which human figures are grouped, designed, or painted with so much perfection as in this of the mystic Lamb. Nor is it possible to find a more complete or better distributed composition, more natural attitudes, or more dignified expression. Nowhere in the pictures of the early part of the 15th century can such airy landscape be met. Nor is the talent of the master confined to the appropriate representation of the human form, his skill extends alike to the brute creation. The horses, whose caparisons are of the most precious kind, are admirably drawn and in excellent movement. One charger stretches his neck to lessen the pressure of the bit; another champs the curb with Flemish phlegma; a third throws his head down between his fore legs; the pony ridden by Hubert Van Eyck betrays a natural fire, and frets under the restraint put upon it.'

'On the right side of the altarpiece we see a noble band of ascetics with tangled hair and beards and deep complexions, dressed in frock and cowl, with staves and rosaries, moving round the base of a rocky bank, the summit of which is wooded and interspersed with palms and orange trees. Two female saints, one of them the Magdalene, bring up the rear of the hermit band, which moves out of a grove of orange trees with glossy leaves and yellow fruit. In the next panel to the right, and

in a similar landscape, St. Christopher, pole in hand, in a long red cloak of inelegant folds, overtops the rest of his companions — pilgrims with grim and solemn faces. Here a palm and a cypress are painted with surprising fidelity.'

'The altarpiece, when closed, has not the all-absorbing interest of its principal scenes when open. It is snbdivided first into two parts, in the upper portion of which is the Annunciation, in the lower the portraits of Jodocus Vydts and his wife, and imitated statues of St. John the Baptist and St. John the Evangelist. In the semicircular projection of the upper central panel are the Sibyls, whilst half figures of Zachariah and Micah are placed in the semicircles above the annunciate angel and Virgin. With the exception of Jodocus and his wife and the Annunciation, the whole of this outer part of the panels may have been executed under snpervision by the pupils of the Van Eycks.' — *Crowe & Cavalcaselle. The Early Flemish Painters. 2nd Ed. 1872.*

This work, the most extensive and imposing of the Flemish School, has undergone various vicissitudes. Philip II. endeavoured to obtain possession of it, but at length was obliged to be satisfied with a copy executed for him by Coxie. In 1566 it was with difficulty rescued from Puritanical outrage, and in 1641 saved from danger of burning. An expression of disapproval by the Emp. Joseph II., in 1784, regarding the nude figures of Adam and Eve induced the churchwardens to keep the picture under lock and key. In 1794 it was taken to Paris, and when it was restored in 1815 the central pictures only were replaced in their original positions, while the wings were ignorantly, or from avaricious motives, sold to a dealer, from whom they were purchased by the museum of Berlin for 410,000 fr. The two wings with Adam and Eve were kept concealed at Ghent, as being unsuitable for a church, down to 1861, when they were removed to the museum at Brussels in return for copies of the wings. The work was begun by Hubert van Eyck for Jodocus Vydts, an important patrician of Ghent, and his wife Isabella Burluut, about the year 1420, and finished by John in 1432.

The share which each of the brothers took in this work cannot be precisely ascertained. The central piece, and the figures of God the Father, Mary, John, Adam, and Eve, are usually attributed to Hubert, and the rest of the work to his brother.

7th Chapel: *Honthorst*, Descent from the Cross; at the side, *De Crayer*, Crucifixion. — 8th: Monument of *Bishops Ph. E.* and *A. van der Noot*, of the 18th cent., with a Scourging of Christ and a Virgin, by *Helderenberg* and *Verschaffelt.* — 9th. The altar-piece, representing the so-called Betrothal of St. Catherine with the Infant Christ, and the Virgin with the holy women, is by *Roose*, surnamed *Liemaeckere.* — 10th: **Rubens*, St. Bavon renounces his military career in order to assume the cowl. The figure of the saint is said to represent the master himself in the upper part of the picture, where he is received on the steps of the church by a priest, after having distributed all his property among the poor. To the left are the two wives of Rubens, both in the costume of that period; one of them appears to be disengaging a chain from her neck, as if she would follow the example of the saint. This picture was also taken

to Paris. At the altar: *O. Vaenius*, Raising of Lazarus, adjoining which is the monument of *Bishop Damant* (d. 1609). — 11th: Passage to the sacristy. — 12th: *Seghers*, Martyrdom of St. Livinus, the tutelary saint of Ghent. *Paqué*, Death of St. Rochus, modern. — 13th: Martyrdom of St. Catherine, after a picture of *Rubens* in the Church of St. Catherine at Lille. Opposite this chapel is the monument of *Bishop Van Eersel* (d. 1778). — 14th: Nothing worthy of special notice. — 15th: *M. Coxie*, The Seven Works of Mercy.

Of the CRYPT beneath the choir the W. parts only, resting on low pillars, belong to the original structure, which was consecrated in 941. The E. part, with its numerous chapels, is Gothic. Hubert van Eyck and his sister Margaret are said to be buried here.

The TOWER (446 steps) affords a fine prospect, similar to that from the Belfry (fee 2 fr. for 1-4 persons).

The *Episcopal Palace* is a modern building on the E. side of the Church.

The **Belfry** (*Belfrood*, or *Beffroi*; Pl. 4; D, 3), a lofty square tower which has attained two-thirds only of the projected height, rises near the cathedral, almost in the centre of the city, of which it commands a fine panorama. In 1839-53 it was provided with an iron spire. According to a note written upon the original design, which is preserved in the city archives, the construction was begun in 1183; in 1339 the works were suspended. Etymologists differ as to the origin of the word 'belfrood' or belfry, but the most probable derivation is from *bell* (Dutch *bellen*, to sound, to ring) and *frood* or *fried* (jurisdiction). One of the first privileges usually obtained by the burghers from their feudal lords was permission to erect one of these watch or bell-towers, from which peals were rung on all important occasions to summon the people to council or to arms.

The concierge, who demands 2 fr. for accompanying visitors to the top of the tower, is to be found at the Estaminet St. Jean, Rue St. Jean (St. Janstraat). The third gallery, at a height of 270 ft., is reached by 386 steps; the total height to the point of the spire is 375 ft. The spire is surmounted by a vane, consisting of a gilded dragon, 10 ft. in length, which was taken by Count Baldwin VIII. from the church of St. Sophia at Constantinople in 1204, and presented to the Ghenters.

The *VIEW embraces a great portion of Flanders, as well as an admirable survey of the city. When the Duke of Alva proposed to Charles V. that he should destroy the city which had occasioned him so much annoyance, the monarch is said to have taken him to the top of the belfry, and there to have replied: '*Combien faudrait-il de peaux d'Espagne pour faire un Gant de cette grandeur?*' — thus rejecting the cruel suggestion of his minister.

The mechanism of the *Chimes* may be examined at the top of the tower. They are played by means of a cylinder, like that in a barrel-organ, the spikes on which set the tongues and hammers of the bells in motion. They may also be played by a musician who uses an apparatus resembling the keyboard and pedal of an organ. The tower contains 44 bells. A hole in one of them was made by a cannon-ball fired at the

belfry by the Austrians from the old citadel in 1789, in order to prevent the citizens from ringing the alarm. The ball did not miss its aim, but failed to effect its purpose; for the tone of the bell continued unimpaired. One of the oldest and heaviest bells, which was recast in 1659, bears the inscription: '*Myn naem is Roeland; als ick klippe dan is't brandt; als ick luyde, dan is't storm in Vlaenderland*' (My name is Roland; when I am rung hastily, then there is a fire; when I resound in peals, there is a storm in Flanders).

An unfinished Gothic building in the Rue St. Jean, adjoining the Belfry, erected in 1325, and formerly the *Cloth Hall*, is architecturally worthy of notice.

The lower part of the Belfry, used as a town-prison, is called '*Mammelokker*', a Flemish word applied to the colossal statue over the entrance to the *place* of the Hôtel de Ville, representing a woman giving sustenance from her own breast to an old man in chains at her feet, and expressive of the filial act she is performing (*'Charité Romaine'*). The portal and figures belong to the 18th century.

In the same *place* is situated the ***Hôtel de Ville** (Pl. 32; C, D, 3), which consists of two entirely different parts. The picturesque façade towards the Rue Haut-Port, constructed in 1481-1533, in the florid Gothic (Flamboyant) style, from designs by *Dominicus van Waghemakere* and *Romboudt Keldermans*, was restored in 1829, and again quite recently; it is perhaps the most beautiful piece of Gothic architecture in Belgium. The E. façade, towards the market-place, with its three tiers of columns one above the other, was constructed in 1595-1628, in the Renaissance style. The 'Pacification of Ghent', a treaty drawn up by a congress of the Confederates who assembled here in 1576 with a view to expel the Spaniards from the Netherlands, was signed in the throne-room. In the lofty Council Chamber, now the *Salle des Mariages*, are some modern paintings and portraits of Austrian princes. The *Archives* are very important, containing documents reaching back to the 13th century.

Opposite the N. façade of the Hôtel de Ville is the Rue des Grainiers, ending in the Rue Basse, which we cross obliquely to the Rue du Serpent, leading to the ***Marché du Vendredi** (*Vrydagmarket;* Pl. C, 3), an extensive square, surrounded by antiquated buildings. The most important events in the history of Ghent have taken place here. Homage was here done to the Counts of Flanders on their accession, in a style of magnificence unknown at the present day, after they had sworn, '*all de bestaende wetten, voorregten, vryheeden en gewoonten van't graefschap en van de stad Gent te onderhouden en te doen onderhouden*' (to maintain and cause to be maintained all the existing laws, privileges, freedoms, and customs of the county and city of Ghent). Here the members of the mediæval guilds, '*ces têtes dures de Flandre*', as Charles V. termed his countrymen, frequently assembled to avenge some real or imaginary infringement of their rights, and here the standard of revolt was invariably erected. One

of the most disastrous civic broils took place here in 1341, when Gerard Denys at the head of his party, which consisted chiefly of weavers, attacked his opponents the fullers with such fury that even the elevation of the host failed to separate the combatants, of whom upwards of 500 were slain. Jacques van Artevelde, the famous 'Brewer of Ghent' (see p. 32), then in power, was afterwards assassinated by Denys. This fatal day was subsequently entered in the civic calendar as '*Kwaede Maenday*' (Wicked Monday). Under the rule of the Duke of Alva his auto-da-fé's were enacted in the Marché du Vendredi, and many thousand Ghenters were then compelled to emigrate, thus leaving the city half untenanted. A statue of Charles V. stood here down to 1796, when it was destroyed by the French sansculottes. It is now replaced by a bronze *Statue of Jacques van Artevelde* (Pl. 41), over life-size, executed in bronze by *Devigne-Quyo*, and erected in 1863. The powerful demagogue is represented fully accoutred, in the act of delivering the celebrated speech in which he succeeded in persuading the citizens of Ghent and the inhabitants of Flanders to enter into an alliance with England against the will of the Count of Artois. The three reliefs on the pedestal have reference to the three most important treaties concluded by Artevelde in behalf of Flanders. — A view of the principal towers of the city is obtained from the N. side of the market. The Pont du Laitage (p. 43) lies to the N.W. of this point.

At the corner of a street on the W. side of the Marché du Vendredi is placed a huge cannon, called the '*Dulle Griete*' (Mad Meg), 19 ft. long and 11 ft. in circumference (resembling 'Mons Meg', a similar cannon cast at Mons, and now in the Castle of Edinburgh). Above the touch-hole is the Burgundian Cross of St. Andrew, with the arms of Philippe le Bon; the piece must therefore have been cast between 1419 and 1467.

At the back of the E. side of the Marché du Vendredi rises the **Church of St. Jacques** (Pl. 20; C, 2, 3), said to have been founded in 1100. The present edifice dates from the end of the 15th or beginning of the 16th cent., but the towers are perhaps older.

The INTERIOR, which has recently been restored, contains several pictures by *Jan van Cleef*. In the left aisle are two paintings by *G. de Crayer:* Members of the Order of the Trinity ransoming Christian captives, and the Virgin. In the right aisle is the Departnre of the youthful Tobias, by *Jan Maes-Canini*. The two pictures of Apostles in the choir are by *Van Huffel*. Near the pulpit is a statue of the Apostle James by *Van Poucke*.

The **Botanic Garden** (*Plantentuin*, Pl. 33; C, 2), in the immediate vicinity, is the finest in Belgium. (The entrance is at No. 21 Rue St. Georges, a street traversed by the tramway-cars running to the Antwerp Gate.) It was founded in 1797, and is commonly known as the *Baudeloohof*. The hot-houses are extensive. — The suppressed Baudeloo Monastery contains the *University*

Library (100,000 vols.; 700 MSS., some of them very rare). The reading-room is open to the public.

In the MARCHÉ-AUX-GRAINS (Pl. C, 3) rises the **Church of St. Nicholas** (Pl. 24), the oldest in Ghent. It was founded in the 10th cent., but the greater part of the present building, which in the main is in the early-Gothic style, probably dates from the beginning of the 15th century. The ten turrets on the lower tower have given rise to the 'bon mot': '*L'église a onze tours et dix sans* (same pronunciation as *cents) cloches*'.

The INTERIOR has been modernised. Most of its venerable treasures of art disappeared from the church during the religious wars and the wild excesses of the iconoclasts, but have been partially replaced by modern works. High altar-piece by *N. Roose (Liemaeckere)*, Call of St. Nicholas to the episcopal office. 2nd Chapel, to the right: *Maes-Canini*, Madonna and Child with St. John. 3rd Chapel, on the left: *Steyaert*, Preaching of St. Anthony. An inscription under a small picture on an opposite pillar in the nave records that *Oliver Minjau* and his wife are buried here, '*ende hadden tezamen een en dertich kinderen*' (i.e., they had together one-and-thirty children). When Emp. Charles V. entered Ghent, the father with twenty-one sons who had joined the procession, attracted his attention. Shortly afterwards, however, the whole family was carried off by the plague. — The other pictures include specimens by *J. van Cleef* and *Van den Heuvel*. The stained glass in the windows of the choir is by *Capronnier* and *Laroche*, 1851.

On the *Garslei*, or *Quai-aux-Herbes* (Pl. C, 3, 4), behind the W. side of the Corn Market, there are several interesting old buildings. The handsome *Skipper House* (No. 15) was erected in 1531 by the Guild of the Skippers.

St. Michael's Church (Pl. 23; C, 4), a handsome Gothic edifice begun in 1445 (nave completed 1480, tower unfinished), was employed in 1794 as a 'Temple of Reason', and lost most of its treasures of art at that period. The pictures which it now contains are, with the exception of a few by Van Dyck, De Crayer, etc., productions of the first half of the present century. (Sacristan 1 fr., more for a party.)

N. AISLE, first entered in approaching from the bridge: 4th Chapel: *Vaenius*, Raising of Lazarus. 2nd: *De Crayer*, St. Bernhard, St. Joseph, and St. George worshipping the Trinity. 1st: *Van Balen*, Assumption. — The **Pulpit* by *Franck*, 1746, a masterpiece of taste and execution, rests on the trunk of a fig-tree in marble; Christ healing a blind man forms the principal group below; the staircase railings are of mahogany. — SOUTH AISLE. 3rd Chapel: Model of the tower as originally designed. *Van Bockhorst*, Conversion of St. Hubert.

S. TRANSEPT. *François*, Ascension; *Lens*, Annunciation.

N. TRANSEPT: **Van Dyck's* celebrated Crucifixion, is said to have been painted for this church in six weeks, for 800 fl. A horseman extends the sponge to the Saviour with his spear; John and the Maries below, weeping angels above. *Paelinck*, Finding of the Cross by the Empress Helena.

CHOIR. To the right, 2nd Chapel: *Van der Plaetsen*, The Pope exhorting Louis XI. to submit to the will of God, painted in 1838; *Spagnoletto*, St. Francis. 3rd: **De Crayer*, Assumption of St. Catherine, one of the master's best works. 4th: *Ph. de Champaigne*, Pope Gregory teaching choristers to sing. 5th: *Van Mander*, St. Sebastian and S. Carlo Borromeo. 6th, at the back of the high-altar: *Van Bockhorst*, Allegory, Moses and Aaron typical of the Old Testament; St. John, St. Sebastian, and the

Pope typical of the New. 7th: *Maes-Canini*, Holy Family. 9th: *Seghers*, Scourging of Christ. 10th: *Th. v. Thulden*, Martyrdom of St. Adrian. 11th: *De Crayer*, Descent of the Holy Ghost.

Adjoining the Marché-aux-Grains, on the N., lies the MARCHÉ-AUX-HERBES *(Groenselmarkt)*, on the left of which rises the extensive **Grande Boucherie** (*Groot Vleeschhuis*, Pl. 6; C, 3) erected in 1408-17. An interesting mural painting in oil, executed by *Nabor Martins* in 1445, and recently restored, representing Mary and the Child with angels and the portraits of the donors (freely painted over), was discovered in the old chapel of the building in 1854. — The members of the Ghent Guild of Butchers were known as 'Prince Kindereu' (Prince's children), being the descendants of Charles V. and the pretty daughter of a butcher, who secured for her son and his descendants the sole right of slaughtering and selling meat in the city. The son of the emperor had four sons, the ancestors of the four families of Van Melle, Van Loo, Minne, and Deynoot, of whom alone the guild consisted down to 1794.

Crossing the bridge to the left, we reach the PLACE DE PHARAILDE, which is surrounded with quaint mediæval buildings. The *Gateway* in the corner to the left, erected in imitation of one on the same site by Arthus Quellin, which was burned down in 1872, and adorned with sculptures by De Kesel (Neptune, the Schelde, and the Lys), leads to the *Marché-aux-Poissons* (Pl. 35). — On the N. side of the *Place*, at the corner of the Rue de la Monnaie, the **Oudeburg** *(s'Gravenkasteel, Gravensteen, Château des Comtes;* Pl. 12; C, 3), a massive old castellated-looking gateway, with loop-holes, rises among a number of modern houses. It is a remnant of the ancient palace of the Counts of Flanders, where Edward III. with his Queen Philippa were sumptuously entertained by Jacques van Artevelde in 1339, and where their son John of Gaunt (*i. e.*, Gand or Ghent) was born in 1340. Here, too, the beautiful Jacqueline, Countess of Holland, was kept a prisoner for three months by Philippe le Bon of Burgundy in 1424. The palace was built in 868, but the gateway not before 1180. A subterranean passage, $2^1/_2$ M. in length, leading to a point outside the city, and probably employed for admitting soldiers to the palace in case of an emergency, has recently been discovered here. — The adjacent Rue du Vieux Bourg, at the end of the Pont du Laitage (p. 41), a bridge which crosses to the Marché du Vendredi, contains two interesting houses of the 17th cent., embellished with numerous terracotta reliefs (one of them called 'den vliegenden Hert').

In the Rue Ste. Marguerite (No. 5), which forms a continuation of the Rue de la Monnaie, is situated the *Royal Academy of Art* (Pl. 2; B, 3), established in the old Augustinian Monastery, adjoining the inconsiderable *Augustinian Church* (Pl. 15), and containing a **Musée** with about 250 pictures. There are no works of pre-eminent merit, but the collection is worth a visit. Among the old works, besides a specimen of *Rubens*, are several by *G. de Crayer*, who

migrated from Brussels to Ghent in the latter part of his life, and died here in 1669 at the age of 87. The collection is arranged on the second floor, and is open to the public, Sun. 10-1 free, at other times 50 c. (concierge at No. 7).

Room I. To the left: 94. *Fr. Pourbus*, Isaiah announcing to Hezekiah his recovery, with the miracle of the sun going ten degrees backward. On the wings a Crucifixion and the donor, the Abbot del Rio. 95. *Fr. Pourbus*, Large winged altar-piece, with 22 scenes from the life of Christ; 51. *M. de Vos*, Holy Family. — To the right —

Room II. (large, and lighted from the roof). To the left: 47. *Peter Neefs the Elder*, Peter liberated from the prison; 15. *De Crayer*, St. John in Patmos; *18. *De Crayer*, Solomon's Judgment, one of the artist's masterpieces; 1. *Th. Boeyermans*, Vision of St. Mary Magdalene de' Pazzi; 75. *Th. van Rombouts*, Allegorical representation of Justice, formerly in the Hôtel de Ville; 2 *Th. Boeyermans*, S. Carlo Borromeo dispensing the Sacrament to persons stricken with the plague; 39. *Jan van Cleef*, Holy Family, with the Infant Saviour handing a wreath of roses to Joseph; 38. *Peter Thys*, St. Sebastian receiving the martyr's palm from angels; 19. *De Crayer*, Martyrdom of St. Blasius; 13. *De Crayer*, Tobias with the Archangel Raphael; 17. *De Crayer*, Resurrection; 56. *W. Heda*, Still life; 6. *Jac. Jordaens*, Christ and the Woman taken in adultery; 10. *Adr. van Utrecht*, Fishmonger; *9. *Rubens*, St. Francis receiving the stigmata, painted in 1632 for the Franciscan Church at Ghent, and similar to the picture in the Museum of Cologne; *14. *De Crayer*, Coronation of St. Rosalia; 11. *Duchatel*, Procession in the Marché du Vendredi, at the reception of Charles II. of Spain as Count of Flanders (1666); 22. *De Crayer*, The Virgin handing the scapulary to St. Simon Stock; 76. *Th. van Rombouts*, The five senses; 5. *Jac. Jordaens*, 'First be reconciled with thy brother'; 4. *Jordaens*, St. Ambrose; 82. *P. van den Avont*, Holy Family in a landscape, surrounded by angels. — In the middle of the room: *Félicien Bouré*, Boy lying in wait for a lizard (marble); *P. Comein*, Girl with a doll (marble); *Devigne-Quyo*, Eve and the Serpent (plaster).

On the other side of the entrance-hall are two Rooms with Modern Pictures. These works date from the beginning of last century downwards, and include some by the professors of the Academy, as well as many of the pictures to which prizes were awarded at the triennial exhibitions held between 1792 and 1841. Among the best artists represented are *J. Paelinck*, *Maes-Canini*, *Geirnaert*, *De Jonghe*, *Verveer*, *Bossuet*, *F. Jos. Navez*, *De Braekeleer*, *H. Robbe*, *J. P. Clays*, *Gallait*, *Nic. de Keyser*, *G. Gussow*, *Jules Lefèbvre*, *Henri Bource*, *J. Verhas*, *Fél. Devigne*, and *Stallaert*, and the Dutch masters, *Schelfhout*, *Van Hove*, and *Schotel*. The Flora, in marble, is by *P. Devigne*.

The neighbouring street, *Cour des Princes* (Pl. B, 4), derives its name from the old palace of the Counts of Flanders (p. 34). — A little farther on is the Rue du Rabot, leading to the city-gate called *Le Rabot* (Pl. B, 4). Here in 1488 the army of Emperor Frederick III., advancing to support the claims of his son Maximilian (p. 20), made an assault which was successfully resisted. The old Flemish inscription on the outside of the gate records the bravery of the guilds which fought under Count Philip of Cleve.

The extensive Béguinage, which formerly existed in this neighbourhood, has been removed to a site outside the town.

Near the site of the old Béguinage, on the right bank of the *Coupure*, a canal completed in 1758, connecting the Ley with the great Bruges Canal (pleasant promenade in the evening), is situated the handsome **Casino** (Pl. 11; C, 5). It belongs to a horticultural society

(Maatschappy van Kruidkunde), and is employed for the famous annual flower-shows of Ghent. Ghent, which is not unfitly surnamed '*La Reine des Fleurs*', has a speciality for horticulture, and annually exports whole cargoes of camellias, azaleas, orange-trees, and other hot-house plants to Holland, Germany, France, and Russia. There are upwards of sixty nursery-gardens in the environs of the city.

Nearly opposite the Casino, on the other side of the canal, rises the **Maison de Force** (Pl. 37; B, C, 5), a prison formerly of European celebrity. The building, which can accommodate 1200 convicts, was begun under Maria Theresa in 1772, but not completed until 1825. A new wing has lately been erected, which contains 158 cells for solitary confinement, on the Auburn, or silent system. At present there are about 200 inmates, mostly prisoners to whom the strict silent system is unsuited. — Near this is a new prison, the *Maison de Sûreté*, with 325 cells, accommodating 420 convicts.

Belgium has perhaps done more for the reform of the Prison System than any other country. The strict separation of the convicts by day and night, at work, at meals, at church, in the schools, or at exercise in the prison court, has been adopted throughout the land. The efforts made for the mental and moral improvement of the inmates merit all praise. The most important establishments next to those at Louvain and Ghent are the prisons at Antwerp, Mons, Arlon, Tournai, and Malines. Visitors (with the exception of superior prison officials) are not admitted without permission from the Minister of Justice at Brussels.

The **Kouter,** or *Place d'Armes* (Pl. D, 4), is a large open space planted with a double row of lime-trees, where a military band plays on Sunday and Wednesday evenings in summer. On Sunday mornings an abundantly supplied flower-market is held here. On the E. side of the Kouter is the *Café des Arcades* (Pl. h), occupying the site of the house of the brothers *Hubert* and *John van Eyck*, where they painted their celebrated picture. — The S.W. corner is occupied by the *Theatre* (Pl. 42), erected by *Roelandt* in 1848.

The **Palais de Justice** (Pl. 38; D, 4), an imposing edifice by *Roelandt*, completed in 1844, is bounded on two sides by the Ley. The chief facade to the N. has a peristyle of the Corinthian order, and is approached by a lofty flight of steps.

The *Salle des Pas Perdus* (85 yds. long, 25 yds. wide), usually entered by a flight of steps from the Rue du Commerce, contains a few pictures. On the principal wall, opposite the entrance: *G. de Crayer*, Francis I. of France surrendering his sword to the knight Lannoy after the Battle of Pavia (1525), Charles V. landing in Africa, Charles V. and his son Ferdinand, three large pictures painted for the decoration of a triumphal arch, which the city erected at the entry of the Infante Ferdinand. In spite of the slightness of their execution, they are of great interest as bearing testimony to the pomp and luxury that were customary on occasions of this kind during the 16th century. Also some modern paintings: *Math. van Brée*, Conclusion of the Pacification of Ghent in the Hôtel de Ville; *L. de Gaeye*, Charles Martel's victory over the Saracens near Poitiers (732); *Van Severdonck*, Cavalry skirmish between Flemings and Spaniards.

The **University** (Pl. 39; D, 3), another edifice by *Roelandt*, has its façade, with a Corinthian peristyle, towards the Rue des Foulons or de l'Université. The Aula, reached through a covered

court and a vestibule, which is adorned with frescoes by *De Cluysenaar* (Henry IV. at Canossa, Leaders of the Reformation, Renaissance, and French Revolution), is a rotunda supported by marble columns in the style of the Pantheon, and capable of containing 1700 persons. The inscription on the chief façade records the foundation of the building under William I., in 1826. The *Natural History Museum* is a collection of some merit; there are also cabinets of *Coins*, *Medals*, and a few Roman antiquities. — An *Ecole du Génie Civil* and an *Ecole des Arts et Manufactures* are connected with the university. The number of students is about 600.

The new Jesuit church of *Ste. Barbe* (Pl. 17; E, 4), to the S. of the Kouter, on the opposite bank of the Ley, built by Steyaert in the Renaissance style, has a finely proportioned interior.

The **Church of St. Pierre** (Pl. 25; F, 4), picturesquely situated on a height at the S. extremity of the town, is said to have been founded in 610 on the site of a temple of Mars. It has been several times renewed, and after its destruction by the iconoclasts in 1578 was restored in 1629-1718 from plans by *Van Sante*. The interior contains a few pictures.

South Aisle: *N. Roose (De Liemaeckere)*, Nativity of Christ; *Fr. Quellin the Younger*, Triumph of the Catholic religion. — North Aisle: *Van Thulden*, Pictures representing the triumph of Roman Catholicism. — Retro-Choir, to the right: *Janssens*, Liberation of Peter; *Van den Avont*, Holy Family, with dancing angels; *A. Janssens*, Miraculous Draught of Fishes, as an accessory to a large landscape. Also five small pictures by *Van Dourselaer*, of the period of the Spanish supremacy, illustrative of the virtues of the miraculous image of the Virgin on the altar. On the other side: *Seghers*, Raising of Lazarus; *De Crayer*, St. Benedict recognising the equerry of the Gothic King Totilas; *Reysschoot* (d. 1795), Landscape, the healing of a blind man as accessory; *Janssens*, Landscape with two hermits. — Isabella, sister of Charles V., and wife of Christian II. of Denmark, is interred in this church, but no monument marks the spot.

The open space in front of the church has been formed by the demolition of part of the old abbey-buildings. Another part serves as a barrack.

Ghent, like Antwerp and Brussels, possesses its *Jardin Zoologique* (Pl. F, 3, 4), situated near the station of the government railway (admission 1 fr.). The interior of the neighbouring *Church of St. Anne* (Pl. 14; E, 2), erected from *Roelandt's* designs in 1853, is gaudily decorated by Canneel.

The **Béguinages** *(Beggynhofen)* of Ghent, two extensive nunneries, founded in 1234 and 1235, are exceedingly interesting establishments.

The name is derived by some authorities from *St. Begga*, the mother of Pepin of Heristal, and by some from *Le Bègue*, a priest of Liège (end of the 12th cent.); while others connect it with *beggen*, to beg. The objects promoted by the *Béguinages* are a religious life, works of charity (tending the sick), and the honourable self-maintenance of women of all ranks. These institutions have passed almost scathless through the storms of centuries. Joseph II. spared them, when he dissolved the other

religious houses, and they also remained unmolested during the French Revolution, their aim having steadfastly been the 'support of the needy and the care of the sick.' There are at present about twenty Béguinages in Belgium, with abont 1300 members, nearly 1000 of whom are in Ghent. With the exception of those at Amsterdam and Breda, these nunneries are now confined to Belgium, though at one time they were common throughout the districts of the lower Rhine.

The members of the Béguinages are unmarried women or widows of unblemished character, and pay a yearly board of at least 110 fr., besides an entrance-fee of about 150 fr. for the maintenance of the dwellings and the church. Two years of novitiate must be nndergone before they can be elected as sisters. They are snbject to certain conventual regnlations, and are bound to obey their superior, the *Groot Jufrouw* or *Grande Dame* (whom they elect themselves), but are nnfettered by any monastic vow. It is, however, a boast of the order that very few of their number avail themselves of their liberty to return to the world. (When a member leaves the order, her entry-money is returned to her.)

Le Grand Béguinage, the removal of which from its former position near the Porte de Bruges was necessitated by the construction of some new streets, was transferred in 1875 to the site secured for it on the N.E. of the town through the influence of the Duc d'Arenberg. [To reach it take one of the tramway-cars plying from the Church of St. Jacques to the railway-stations for Eecloo and Antwerp (8 min.; 20 c.); about 3 min. walk from the terminus of the tramway-line the narrow Oostacker-Straat diverges to the right, by following which for 5 min. we arrive at the entrance; comp. Pl. D,1.] The Béguinage forms a little town of itself, enclosed by walls and moats, with streets, squares, gates, 18 convents, and a church, the last forming the central point of the network of streets. The houses, though nearly all two-storied Gothic brick buildings, present great variety of appearance and form a very picturesque *ensemble*. The Béguinage was planned by the architect *Verhaegen*.

This Béguinage contains about 700 members. The younger Sisters live together in the convents. After having been members for six years, however, they have the option of retiring to one of the separate dwellings, which contain rooms for two to four occupants. The doors of these houses are inscribed with a number and the names of tutelary saints. In many cases the Béguines have the society of other women who are not members of the order, such as an aged mother, or other friend or relative, whose board forms a small addition to their funds. Lace-making is the principal occupation of the Béguines, beautiful specimens of whose work *(Kanten)* may be obtained from the *Groot Jufrouw*, opposite the entrance of the church, at much more reasonable prices than in the town.

The Sisters must attend divine worship twice or thrice a day, the first service being at 5 a. m., and the last at Vespers. The latter presents a very picturesque and impressive scene, when the black robes *(failles)* and white linen head-gear of the Sisters are dimly illuminated by the evening light and a few lamps. Novices

have a different dress, while those who have been recently admitted to the order wear a wreath round their heads.

Le Petit Béguinage (entrance Rue des Violettes; Pl. E, F, 3) is similarly arranged, and contains about 300 members.

8. From Ghent to Courtrai and Tournai.

Railway from Ghent to Courtrai (27½ M.) in 1¼ hr. (fares 3 fr. 35 2 fr. 50, 1 fr. 70 c.); from Courtrai to Tournai (19 M.) in 1 hr. (2 fr. 15, 1 fr. 60, 1 fr. 10 c.). From Tournai to Brussels, see R. 11.

From Ghent to (6 M.) *La Pinte*, see p. 28. The line to Oudenaerde, Leuze, and Mons here diverges to the left.

From Ghent to Oudenaerde, 17 M., railway in 50 min. (fares 2 fr. 5, 1 fr. 55, 1 fr. 5 c.); to Leuze, 36½ M., in 1¾ hr. (4 fr. 50, 3 fr. 35, 2 fr. 25 c.); viâ St. Ghislain to Mons, 58 M., in 3¼ hrs. (7 fr. 15, 5 fr. 40, 3 fr. 60 c.). — Stations: *Eecke-Nazareth*, *Gavre-Asper*, *Synghem*, *Eyne*, and *Oudenaerde* (p. 29), the junction of the line from Brussels to Courtrai (R. 6). Then *Leupeghem*, *Etichove*, *Renaix* (where a branch diverges to Courtrai), *Anvaing*, *Frasnes*, *Leuze* (junction of the Brussels-Lille line, p. 59), *Basècles*, *Blaton* (p. 60), *Pommerœul*, *St. Ghislain* (p. 153). 58 M. *Mons*, see p. 152.

7½ M. *Deurle;* 10 M. *Deynze* (route thence to Thielt and Ingelmünster, see p. 28); 14 M. *Machelen;* 15½ M. *Olsene;* 19 M. *Waereghem*, junction for the connecting line between Anseghem (p. 29) and Ingelmünster (p. 29); 24 M. *Haerlebeke*, where tobacco is extensively grown.

27½ M. **Courtrai,** Flem. *Kortryk* (**Lion d'Or*, moderate; *Hôtel du Damier*, both in the Grand' Place; *Hôtel Royal* and *Hôtel du Midi*, at the station; opposite, *Hôtel du Nord; Rail. Restaurant; Café Belge* and *Café Français*, in the market-place), a manufacturing town with 26,700 inhab., situated on the *Ley (Lys)*, is famous for its table-linen and its lace, in the manufacture of which 5000-6000 women are employed. The flax of Courtrai enjoys a high reputation, and is manufactured in various districts of Belgium, as well as in the town itself. It is prepared with great care and skill. After being cut, it is carefully sunned and dried, stored for a year, then steeped in the water of the Ley, and sent to the factory. About one-twentieth of the soil in the environs produces flax. There are also extensive bleaching-grounds in the vicinity. — Two or three hours suffice for seeing the town.

The street (Rue du Chemin de Fer) running straight from the station, and then turning to the right, leads to the large market-place (Groote Markt or Grande Place) where the town-hall rises on the left and the belfry on the right.

The **Town Hall*, erected in 1526-28, has been completely restored since 1846, and the façade embellished with statues in the original style. Two richly decorated *Chimney-pieces in the interior are worthy of notice. One of them, in the Salle Echevinale on the ground-floor, is adorned with the coats-of-arms of the allied towns of Ghent and Bruges, the standard-bearers of the

knights of Courtrai, and statues of the Virgin and of Archduke Albert, and his wife. This room has been embellished with well-painted frescoes from the history of Flanders by *Guffens* and *Swerts*, completed in 1875. The principal of these represent the Departure of Baldwin IX., Count of Flanders, at the commencement of the fourth Crusade, and the Consultation of the Flemish leaders in the Court Room the day before the Battle of the Spurs, 1302 (see p. 50). — The other and more interesting Chimney-piece, in the Council-Chamber upstairs, in the richest Flamboyant style, was completed before 1527. Two rows of well-executed statuettes represent the different *Virtues* and *Vices*; in the upper section we see faith, humility, liberality, chastity, brotherly love, temperance, patience, and watchfulness; in the middle section, idolatry, pride, avarice, voluptuousness, envy, gluttony, anger, and sloth. The reliefs below indicate the punishments which follow in the train of these vices. On corbels are placed statues of Charles V., the Infanta Isabella (on the right), and Justice (on the left). — The walls are covered with large plans of the town and its jurisdiction ('*castelany*'), painted in oil (1641).

Nearly opposite the Town-Hall rises the *Belfry*. — We next proceed to St. Martin's Church, the Gothic tower of which is visible from the Grande Place; the nave was erected in 1390-1439, the transept about 1415. In 1862 the church was struck by lightning and partly burned down, but it has since been restored. Beautiful W. portal. The handsome pulpit of carved wood and the beautiful ciborium in stone (in the choir, to the left), executed in 1385, were saved from the fire. The left aisle contains a winged picture by *B. de Ryckere* (of Courtrai; 1587), representing the Descent of the Holy host, the Creation, and Baptism.

The Rue Notre Dame leads from the market-place, opposite the Lion d'Or, to the church of Notre Dame, founded by Count Baldwin IX. of Flanders, and completed in 1211. The choir, which is decorated with marble, and the portal underwent restoration in the 18th century. The chapel behind the choir contains the *Raising of the Cross, one of *Van Dyck's* best pictures, unfortunately badly lighted, resembling a Rubens in boldness of design; it is inferior in freshness of colour, but the profound expression of tenderness and pain depicted in the countenance of the Crucified are unsurpassed. The altars to the right and left are adorned with good reliefs in marble of the 18th cent., by *Lecreux*, representing St. Rochus among the plague-stricken, and Mary Magdalene with angels. The *Chapel of the Counts* on the right, added to the church in 1373, is adorned with wall-paintings of the 14th cent., representing the counts and countesses of Flanders, recently restored by *Van der Platz*, who continued the series down to Emperor Francis II. The Last Judgment, on the W. wall of the chapel, is also by *Van der Platz*.

Farther to the left, on the Ley, are two massive old bridge-towers. — In the Rue du Béguinage (No. 14), which leads from Notre Dame to St. Martin's, is a *Museum* containing several good modern pictures (fee 25 c.). The following are the best, beginning on the left: *De Keyser*, Battle of the Spurs (see p. 28); *L. Verboeckhoven*, Sea-piece; *Robbe*, Cattle; *Van Dewin*, Grey horse; *Steinicke*, Tyrolese landscape; *Dobbelaare*, Memling painting the reliquary of St. Ursula in St. John's Hospital at Bruges (see p. 17).

Below the walls of Courtrai, on 11th July, 1302, was fought the famous *Battle of the Spurs*, in which the Flemish army, consisting chiefly of weavers from Ghent and Bruges, under Count John of Namur and Duke William of Juliers, defeated the French under the Count of Artois. Upwards of 1200 knights and several thousand soldiers fell. The victors afterwards collected 700 golden spurs, an appendage worn by the French knights alone, and hung them up as trophies in a monastery-church which has since been destroyed. A small *Chapel* outside the Ghent Gate, erected in 1831, marks the centre of the battle-field.

From Courtrai to *Brussels* and to *Ypres*, see R. 6. — Courtrai is also connected by a branch-line with *Renaix* (p. 48).

At Courtrai the Tournai line quits the flat land and enters an undulating and picturesque district. After $^1/_2$ hr. the train stops at (35 M.) *Mouscron* (the *s* mute), the Belgian douane for travellers arriving from France, where the Flemish language gives way to the French.

From Mouscron to Lille, 11 M., railway in 37 min. (fares 2 fr. 20, 1 fr. 65, 1 fr. 20 c.). — $2^1/_2$ M. *Tourcoing*, a busy manufacturing town of 45,000 inhab., with a monument commemorating the defeat of the English and Austrians by Pichegru in 1794. — 5 M. *Roubaix* (Hôtel Ferraille), another important manufacturing town, the population of which has risen during the present century from 8000 to 76,000. — Near *Croix-Wasquehal* the train crosses the Roubaix Canal, which connects the Deule with the Schelde. — 11 M. *Lille*, see p. 56.

Beyond Mouscron, between stat. *Néchin* and *Templeuve*, the Belgian line quits the province of West Flanders for that of *Hainault* (Germ. Hennegau). To the left rises *Mont St. Aubert* (p. 53), 325 ft. in height, also called *Ste. Trinité*, from the small church on its summit. It is 4 M. distant from Tournai, and is much visited for the sake of the fine view it commands. Near *Tournai* the train crosses the Schelde, and finally stops on the handsome quay constructed by Louis XIV.

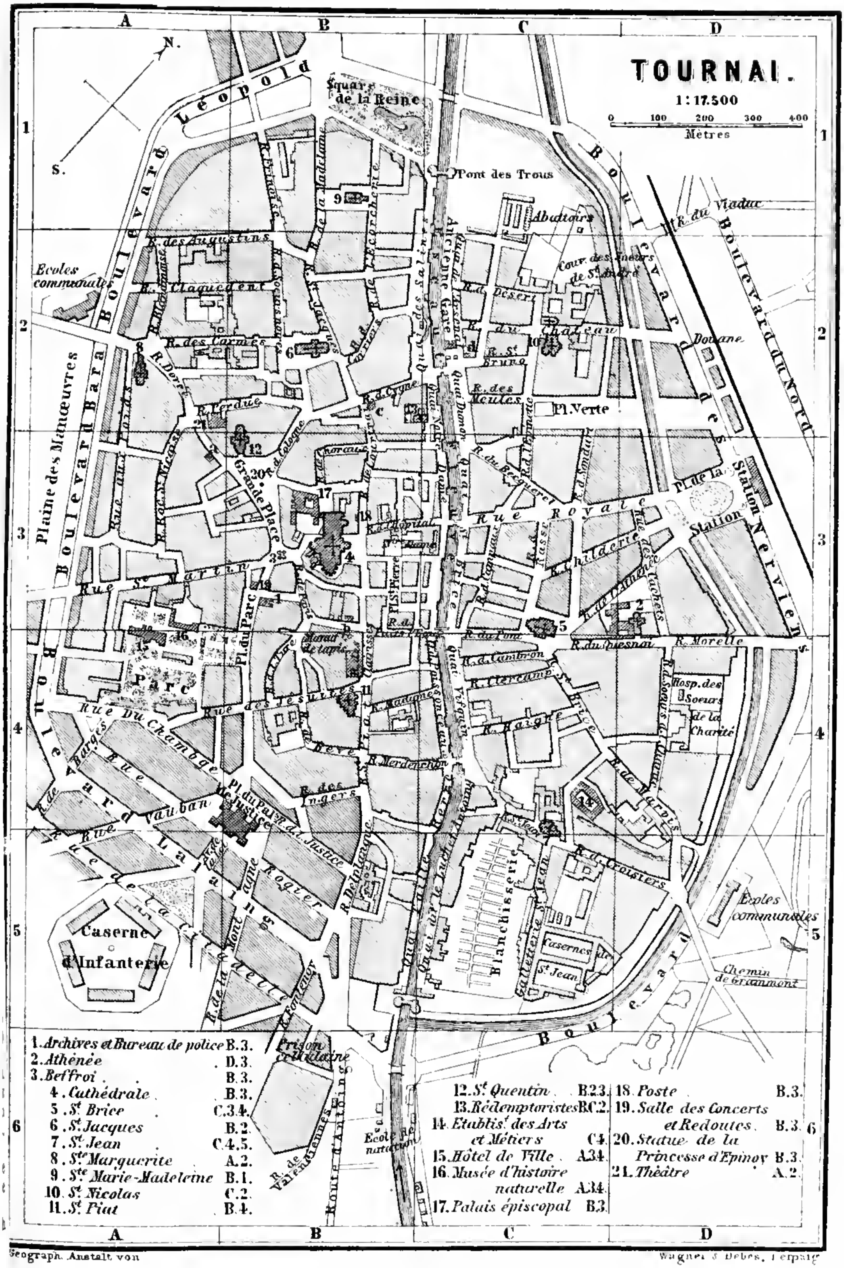
9. Tournai.

Arrival. The *New Station* (Pl. D, 2, 3), opened for traffic in 1879, is a handsome building by *Beyaert* of Brussels. The old station (Pl. C, 2) is now used for goods-traffic only.

Hotels. Hôtel de l'Impératrice (Pl. a; A, 3), Rue de Maux 12; Hôtel de la Petite Nef (Pl. c; B, 2), Rue du Cygne 35; Hôtel de Bellevue (Pl. d; C, 2), Quai Dumon 6, R. $1^1/_2$ fr.; Hôtel du Commerce, Rue du Four Chapître 15, opposite the Cathedral (Pl. B, 3), moderate, good cuisine. — Table-d'hôte in all at 1 p.m.

Restaurants. *Taverne Alsacienne* and *Taverne de Strasbourg*, in the Grand' Place; *Tav. du Globe* (English beer) and *Café Venitien*, in the Rue Royale, near the new station; all with good cuisine.

About 3-$3^1/_2$ hrs. will suffice for a visit to the Cathedral, the Church of St. Quentin, and the pictures in the Hôtel de Ville.



Geograph. Anstalt von Wagner & Debes, Leipzig

Tournai, Flem. *Doornik*, with 32,500 inhab., the most important and prosperous town of Hainault, and one of the most ancient in Belgium, was the *Civitas Nerviorum* of Cæsar, afterwards called *Turnacum*. In the 5th and 6th centuries it was the seat of the Merovingian kings. At a later period the town belonged to France, but in 1525 it was united with the Spanish Netherlands in accordance with the Peace of Madrid. In 1581 Tournai was heroically defended against Alexander of Parma by the Princess d'Epinoy, who, although wounded in the arm, refused to quit the ramparts, and did not surrender the fortress until the greater part of the garrison had fallen. In 1667 the town was taken after a protracted siege by Louis XIV., who caused it to be fortified by Vauban, and in 1709 it was captured by the Imperial troops under Prince Eugene and the Duke of Marlborough. In 1745 Tournai again fell into the hands of the French, and in 1748 it was assigned to the Netherlands by the Treaty of Aix-la-Chapelle. The fortifications were demolished by Joseph II. in 1781, but were renewed in 1815-69. The numerous sieges it has undergone have greatly altered the external appearance of the town, and have left little trace of its venerable age, with the exception of a few interesting mediæval houses. The old walls have been converted into promenades. — The pretender, Perkin Warbeck, was born here.

The *Schelde (Escaut)* divides the town into two nearly equal parts, of which that on the left bank is by far the busier and more important; but considerable improvements have taken place on the right bank since the completion of the new railway-station. The handsome, broad Quays, planted with trees, contribute to render Tournai one of the pleasantest looking towns in Belgium. The river is generally crowded with barges, most of which are laden with coal from the mines of Mons, and are bound for Ghent and other important places on the river.

The ***Cathedral** (*Notre Dame*; Pl. 4; B, 3), a noble example of the Romanesque style, rises conspicuously above the houses on the left bank. It is a cruciform basilica borne by pillars, with a retro-choir and a series of chapels, and has five towers. The nave, which was not vaulted until the 18th cent., dates from the middle of the 12th, and was probably consecrated in 1171. The transept was erected in the 13th cent. by French masters, on the model of the Cologne churches. The beautiful Gothic choir is of later date, and was consecrated in 1338, and the façade, originally Romanesque, was altered and provided with a porch in the pointed style about the same period (comp. p. xxxviii). Among the sculptures in the porch, which were executed at various periods from the 13th to the 17th century, are interesting reliefs representing the Creation, Fall, and Expulsion from Paradise, by sculptors of Tournai, dating from about the year 1200 (see p. xl).

The Interior was purged in 1852 of the unsuitable additions

with which it had been disfigured in the course of centuries, and is now strikingly impressive. It consists of nave and aisles 136 yds. in length; nave 78 ft. wide and 78 ft. high; breadth of transept 73 yds.; height of choir 107 ft. The walls above the aisles are relieved by a triforium. The large chapel adjoining the left aisle was added in 1516-18. The capitals of the pillars, which are associated with columns, are particularly rich and varied. The proportions of the transept are more graceful, and the galleries lower.

The church contains a few pictnres. In tbe first chapel of the S. (right) AISLE, on the posterior wall, a Crucifixion by *Jordaens*. The chapel of the N. AISLE contains some stained glass of the 16th century. — In the TRANSEPT, right, a Holy Family with a glory of angels, painted by *M. de Nègre* in 1650. Most of the stained-glass windows were executed by *Stuerbout* of Haarlem abont the year 1456. Their subjects refer to the history of the bishopric of Tournai, which received important privileges in the 6th. cent. from King Chilperic for services rendered in his war against his brother, the Austrasian monarch Sigebert (right transept), and in the 12th cent. from Pope Eugenins III. (left transept). — The richly sculptured rood-loft, which separates the choir from the nave, executed by *Corn. Floris* in tbe Renaissance style, was erected in 1566; it is surmounted by a large group in bronze by *Lecreux*, representing St. Michael overcoming Satan. — The stained glass of the CHOIR by *Capronnier* is modern.

RETRO-CHOIR, beginning on the left side of the rood-loft: *Lancelot Blondeel*, Annnnciation, Visitation, Nativity, etc.; *Gallait*, Christ restoring the blind to sight, one of the master's earliest works. Farther on, adjoining the high-altar, is the Gothic *Reliquary of St. Eleutherius*, the first Bishop of Tournai (6th cent.), elaborately executed in gilt silver in the year 1247, and adorned with the figures of the Twelve Apostles. At the back of the high-altar a monument by *Duquesnoy* (17th cent.) has been erected to the memory of all the bishops and canons of Tournai. On the other side of the high-altar is the *Reliquary of St. Piat*, of about 1280. — Then in the Chapel to the left, which is adorned with stained glass commemorating the Council of 1870, is a large picture by *Rubens*, Rescue of souls from Purgatory, a bold composition.

The SACRISTY contains a very valuable crucifix in ivory by *Duquesnoy*.

The adjacent **Belfry** (Pl. 3; B, 3) dates from 1187, but was partly rebuilt in 1391 and restored in 1852. The spire is modern. A set of chimes, placed in the tower in 1878, plays every half-hour. The ascent is recommended, particularly for the sake of the view of the cathedral (260 steps to the platform; door-keeper at the entrance and custodian at the top, 25 c. each.).

The triangular GRANDE PLACE (Pl. B, 3) in the centre of the town is embellished with a statue of *Marie de Lalaing, Princess d'Epinoy* (Pl. 20), in bronze, designed by *Dutrieux*. The heroic lady is represented in complete armour, with a battle-axe in her hand, leading her fellow-citizens against the enemy (see p. 51).

On the N. side of the Place is situated the church of ***St. Quentin** (Pl. 12), sometimes called '*La Petite Cathédrale*', a remarkably elegant structure, erected about the same period as the cathedral. The façade and interior form an excellent example of the transitional style. The large paintings in the nave represent the Foundation of the Order of the Trinitarians for the purpose of ransoming

Christian captives (1198), and the Battle of Lepanto (1571). The stained glass is by *Béthune* (1858).

The priory-buildings of the suppressed Monastery of St. Martin, situated in a garden on the S.W. side of the town, now serve as an **Hôtel de Ville** (Pl. 15; A, 3, 4), the tympanum of which contains the arms of the town, a tower with three lilies. The small picture-gallery (fee $^1/_2$-1 fr.) contains a Virgin and a Descent from the Cross, wrongly ascribed to *John van Eyck*; portraits attributed to *Rembrandt*, *Rubens*, and *Van Dyck*; and an equestrian portrait of Louis XIV. by *Lebrun*. Among the modern works are: *Gallait* (b. 1810, at Tournai), Dead bodies of Counts Egmont and Hoorne; *Van Severdonck*, Defence of Tournai by the Princess d'Epinoy.

The church of *St. Jacques* (Pl. 6; B, 2), dating from the 13th and 14th cent. and now in process of restoration, somewhat resembles that of St. Quentin. The pulpit is in the form of a huge trunk of oak, wreathed with vines, and adjoined by a grotto, all carved in wood. The side altar-piece to the left is a copy of Rubens' Purgatory in the Cathedral (p. 52).

St. Brice (Pl. 5; C, 3, 4), a church of the 12th cent., on the right bank of the Schelde, once contained the tomb of Childeric (d. 480; father of Clovis), King of the Franks.

A number of interesting curiosities, now preserved in the National Library at Paris, were found in a coffin here in 1655; among them were upwards of 300 small figures in gold, resembling bees, with which the royal robes are said to have been decorated. Napoleon, on the occasion of his coronation, preferred them to the *fleurs-de-lys* as insignia of the imperial dignity. These relics were the property of Archduke Leopold William (d. 1662), stadtholder of the Netherlands. After his death they were presented by Emp. Leopold I. to the Elector of Mayence, who in 1664 sent them as a gift to Louis XIV.

Near the church of St. Brice are a few mediæval houses. — The new *Palais de Justice* and the *Theatre* also deserve mention.

The old bridge called *Pont des Trous* (Pl. C, 1), which crosses the Schelde at the lower end of the town in three pointed arches, was built in 1290. Both ends are defended by strong towers.

Stockings and carpets are the staple manufactures of Tournai. The latter are generally known as Brussels carpets. The art of weaving carpets is said to have been brought to Europe by Flemings, who learned it from the Saracens at the time of the Crusades. Most of the carpets are made by the work-people in their own dwellings, and as there are few large factories in the town, it presents a much cleaner and pleasanter appearance than the other large industrial towns of Belgium. The largest manufactory is the *Manufacture Royale*.

Mont St. Aubert (p. 50), sometimes called *Ste. Trinité* from the small church of that name on the top, commands a very extensive panorama, although only 325 ft. in height, being the only eminence in the district, and is well worthy of a visit. The summit is about 4 M. distant. Carriage in $^3/_4$ hr. (3-4 fr.).

10. From Ghent to Malines, or to Antwerp.

From Ghent to Malines (35 M.) in 1¾-2½ hrs.; fares 3 fr. 25, 2 fr. 25, 1 fr. 65 c.; no express trains.

From Ghent to Antwerp (*Waesland Railway:* 31 M.) in 1⅓-2 hrs. (fares 4½, 3, 2 fr.). The crossing of the Schelde at Antwerp, which is included in the fare, occupies nearly ½ hr. more. Carriages bad. This is the direct route. Travellers from Ostend or Bruges intending to take this route, book to Ghent only, where they take a fresh ticket at the station of the Waesland line, 1 M. from that of the Government-railway. The latter line conveys passengers to Antwerp viâ Malines, a route (49 M.) which takes ½ hr. longer (fares 5 fr. 75, 4 fr., 2 fr. 90 c.).

From Ghent to Malines. The line crosses the Schelde. 2 M. *Meirelbeke.* 4 M. *Melle*, the junction of the line to Charleroi and Braine-le-Comte (R. 20). 5½ M. *Quatrecht.* The train follows the winding course of the Schelde. 8 M. *Wetteren.* At (9½ M.) *Schellebelle* our line diverges from that to Brussels viâ Alost (R. 3). 12 M. *Wichelen;* 14 M. *Schoonaerde;* 16 M. *Audeghem*, beyond which the train crosses the *Dendre.*

17½ M. **Dendermonde**, Fr. *Termonde (Plat d'Etain; Aigle; Demi-Lune)*, a small fortified town (8300 inhab.) at the confluence of the *Dendre* and *Schelde.* Louis XIV. besieged this place in 1667, but was compelled to retreat, as the besieged, by opening certain sluices, laid the whole district under water. The Emp. Joseph II. caused the fortifications to be dismantled in 1784, but they were reconstructed in 1822. The old church of *Notre Dame* possesses two good pictures by *Van Dyck*, a Crucifixion, and Adoration of the Shepherds; also a work by *De Crayer*, and a Romanesque font of the 12th century.

From Dendermonde to St. Nicolas, viâ *Hamme*, 12½ M., by railway in 38-45 min. (see p. 55); to Puers, see p. 115; to Lokeren, 8¾ M., in ½ hr. (see p. 55); to Alost, 7½ M., in 22 min. (p. 10); and to Assche, 11 M., viâ *Opwyck* (see below).

The train stops at several unimportant stations, of which *Buggenhout* is the last in Flanders, and *Malderen* the first in Brabant. Beyond (29 M.) *Capelle*, where a branch-line diverges to *Alost* (p. 10) viâ *Opwyck* (see above), it crosses the *Senne* and the *Louvain Canal.*

35 M. **Malines,** see p. 112.

From Ghent to Antwerp. The train starts from the *Station d'Anvers.* Immediately on the right is the new Béguinage (p. 46). This line traverses the *Waesland*, or *Pays de Waes*, one of the most populous (about 700 pers. to the sq. M.), highly cultivated, and productive districts in Europe. During the civil wars in Flanders, the Waesland was a sterile moor, but at the present day every square yard is utilised. The train traverses arable land, pastures, gardens, woods, and plantations in rapid succession, while comfortable farm-houses and thriving villages are seen at intervals. It is said that the attention usually devoted to a garden or a flowerbed is here given to every field; for the natural soil, being little

better than sand, requires to be artificially covered with garden-soil. The agriculture of this tract is therefore worthy of the notice of farmers. In other respects the country is uninteresting.

11 M. **Lokeren** *(Hôtel du Miroir*, in the Grand' Place; *Hôtel des Stations)* is a manufacturing town with 17,500 inhabitants. The *Church of St. Lawrence* contains some ancient and modern works of art. Extensive bleaching-grounds in the vicinity. Lokeren is the junction of the lines to Dendermonde and Alost (see p. 54), and to Selzaete (p. 9). Stat. *Mille-Pommes*.

19½ M. **St. Nicolas** *(Quatre Sceaux*, in the market; *Miroir)*, a pleasant-looking town with 25,600 inhab., is the busiest manufacturing place in the Waesland. In the market-place, ½ M. from the station, are situated the new *Hôtel de Ville*, a handsome building in the Flemish Renaissance style, containing a collection of antiquities from the Waesland, and several mediæval dwelling-houses. The *Church of St. Nicolas* was completed in 1696. The church of *Notre Dame*, built by Overstraeten in 1844, contains well-executed mural paintings by Guffens and Sweerts, the first attempts at frescoes in Belgium (p. 66). — A branch-line runs from St. Nicolas to Hamme and Dendermonde (p. 54). Near St. Nicolas the train crosses the Malines and Terneuzen railway (p. 115).

The last stations are *Nieukerke*, *Beveren* (a wealthy village with 7000 inhab., noted for its lace), *Zwyndrecht*, and *Vlaamsch-Hoofd*, or *Tête de Flandre*, the tête-de-pont of Antwerp, on the left bank of the Schelde, where a steam ferry-boat awaits the arrival of the train (p. 116).

During the Siege of Antwerp (1832) the Dutch succeeded in cutting through the embankment above Tête-de-Flandre, in consequence of which the entire surrounding district, lying considerably below high-water mark, was laid under water to a depth of 4 ft., and remained so for three years. Twelve Dutch gunboats cruised over the fields and canals, cutting off all communication with the city in this direction. The rise and fall of the tide covered a vast area with sand; and the once productive soil, becoming saturated with salt-water, was converted into a dreary waste. Those parts from which the water was not thoroughly drained became unhealthy swamps, a disastrous result of the war felt most keenly in the environs of the city, where land was of great value. Enormous sums were expended on the work of restoration; the repair of the embankment alone cost 2 million francs. Almost every trace of the calamity is now happily obliterated.

31 M. **Antwerp,** see p. 116.

11. From London to Brussels viâ Calais.

Viâ DOVER AND CALAIS, Brussels is reached in 9¾ hrs.; sea-passage 1¾-2 hrs. (fares 2*l.* 10*s.* 6*d.* and 1*l.* 17*s.* 6*d.*). Luggage registered at London is not examined till the traveller arrives at Brussels. — (From London to Brussels viâ Dover and Ostend 2*l.* 6*s.* 9*d.* and 1*l.* 13*s.* 3*d.*; by Gen. Steam Nav. Co. 1*l.* 3*s.* 8*d.* and 18*s.* 10*d.* — Comp. RR. 1, 3. — Brussels may also be reached from London viâ Antwerp by the Gen. Steam Nav. Co.'s steamers three times, or the 'Baron Osy' once weekly, direct from London to Antwerp; or by the Great Eastern Rail. Co.'s steamers three times weekly from Harwich.)

Calais (*Hôtel du Buffet*, at the station, conveniently situated; *Hôtel Dessein* and *Hôtel Meurice* in the town, both of the first class; *Hôtels de Paris, de Londres, de Flandre*, etc., of the second class. Two *English Churches*, one at Calais itself, the other in the Basse Ville), a fortified town with 12,850 inhab., is an unattractive place, where few travellers will make a voluntary stay. The N. side is bounded by the *Bassin à Flot*, the *Fort de l' Echouage*, and the *Bassin du Paradis*. To the right of the latter is situated the suburb of *Courgain*, inhabited exclusively by a fishing and sea-faring community. The *Quai de Marée* affords a pleasant walk. The white cliffs of the English coast are visible in clear weather. The English residents at Calais still number nearly 2000, although they have comparatively deserted the town since the days of railways. Many of them are merchants and lace-manufacturers.

St. Omer, the first important station, is an uninteresting fortified town with 25,000 inhab.; environs flat and marshy, but not considered unhealthy. The *Cathedral* is a fine structure in the transitional style. The English Rom. Catholic Seminary here, at which O'Connell was educated, is now almost deserted. A number of English families reside at St. Omer for purposes of retrenchment and education. English Church and resident chaplain. Stat. *Hazebrouck* is the junction of this line with the railways N. to Dunkirk, N.W. to Ypres (p. 26), and S. to Amiens and Paris.

Lille. — **Hotels.** Hôtel de l'Europe, Rue Basse 30-32; Singe d'Or' an old-established house, Place du Théâtre 36-38; Hôtel de Flandre et d'Angleterre, Place de la Gare; Grand Hôtel de Lille; Hôtel de France, Rue Esquermoise 77. Rooms may also be obtained at the station (dépendance of the Hôtel de l'Europe).

Restaurants. *Grand Café*, Rue de la Gare 2; *Désiré*, to the right of the theatre, opposite the Rue de la Gare, first floor.

Cafés. *Grand Café Bellevue*, in the Grande Place; *Café du Boulevard*, corner of Rue Nationale and Boulevard de la Liberté. — *Brasserie Alsacienne*, in the Grande Place.

Cabs and **Tramway**, Place de la Gare.

Post Office (Pl. 28; E, 3), Boulevard de la Liberté, near the Préfecture.

English Church. Resident chaplain.

Lille, originally *L'Isle*, Flem. *Ryssel*, the capital of the French Département du Nord, with 165,000 inhab., formerly belonged to Flanders, but was taken by Louis XIV. in 1667, and was finally awarded to France by the Peace of Utrecht in 1713. It is a fortress of the first class, and is situated in a well-irrigated and fertile plain on the *Deule*, a navigable river with which numerous canals are connected. In 1856 the population numbered 78,000 souls, but has more than doubled since the extension of the fortifications in 1858. Since that period numerous handsome streets and squares have sprung up, particularly on the S. side of the town, to the right of the station. Lille is a very important manufacturing place. Its staple commodities are linen and woollen goods, cotton, cloth, machinery, oil, sugar, and chemicals.

LILLE.

1:4000

0 100 200 300 400 500 600 700 800 900 1000

Mètres

1. Académie de Musique E.2.
2. Archives départementales E.2.
3. Collège St Joseph D.3.
4. Banque de France D.2.
5. Bourse E.3.
6. Colonne commém. de 1792 E.3.
7. Ecole de Natation C.3.

Eglises:

8. N.D de la Treille E.2.
9. St André D.2.
10. Ste Catherine D.2.
11. St Etienne E.3.
12. Ste Madeleine E.2.
13. St Martin C.5.
14. St Maurice E.3.
15. St Pierre et St Paul D.4.
16. St Sauveur F.3.4.
17. St Vincent de Paul E.5.
18. Chapelle des Jésuites D.2.
19. Eglise anglicane E.4.
20. Temple protestant E.4.
21. Etat Major de la Place E.3.
22. Halles centrales D.3.
23. Faculté de Medecine E.4.

Citadelle

Commune de Lambersart

Pont

Chemin de Halage

Pte de Dunkerque

Avenue militaire

Esplanade de la Citadelle

Commune de Loos

Canal de la Haute deule

Pte de Canteleu

Jardin zoologique

Pte de Roubaix

Boulevard de Metz

Pte des Postes

Gare de la Porte des Postes

Commune de Lezennes

Rue du Sentier

Chemin de Fer de Bethune

Gare de Loos

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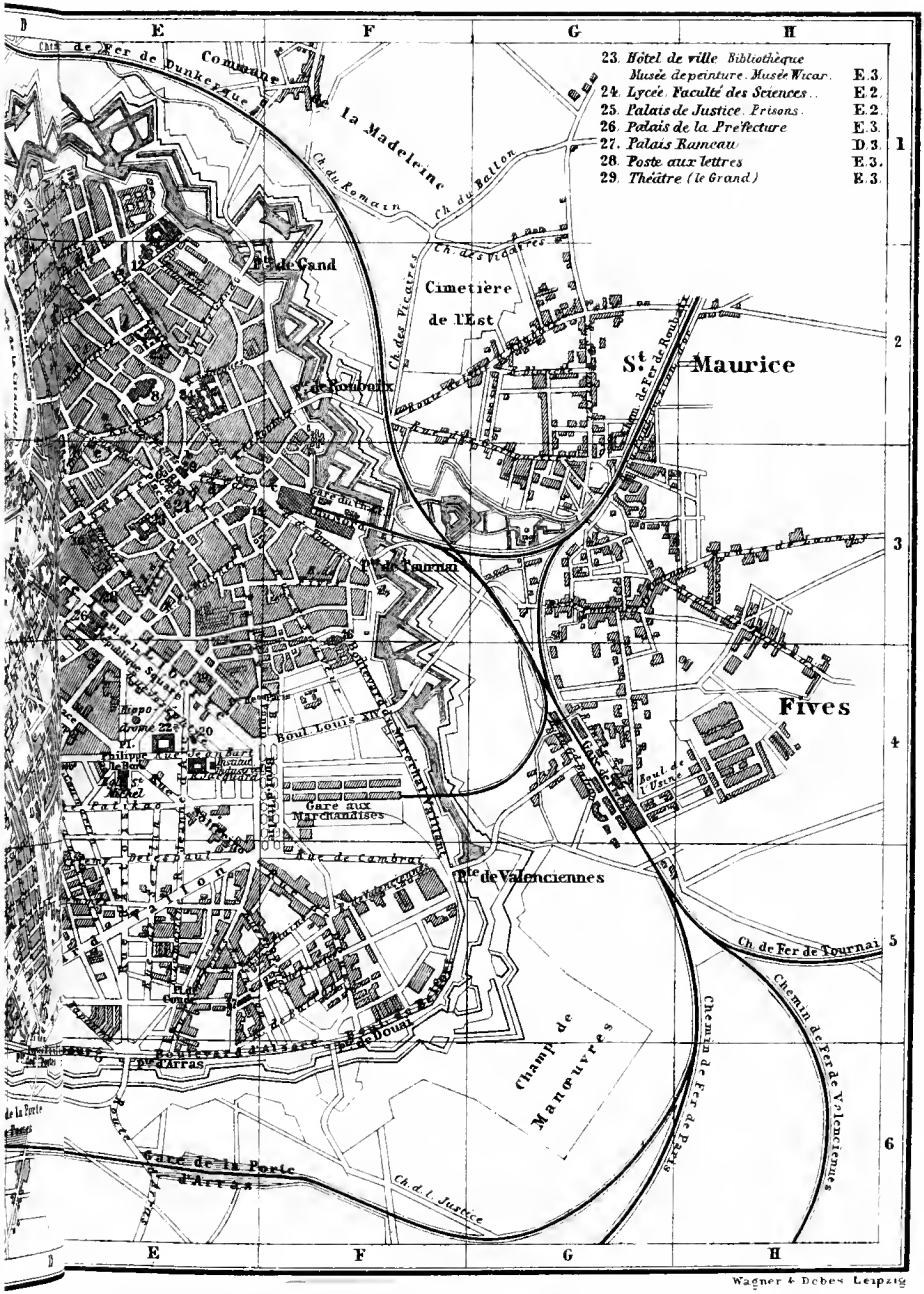
D
E
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6
23. Hôtel de ville Bibliothèque Musée de peinture. Musée Wicar. E.3.
24. Lycée. Faculté des Sciences. E.2.
25. Palais de Justice. Prisons. E.2.
26. Palais de la Préfecture E.3.
27. Palais Rameau D.3.
28. Poste aux lettres E.3.
29. Théâtre (le Grand) E.3.
Chemin de Fer de Dunkerque
Commune de la Madeleine
Ch. de Romain
Ch. du Bellon
Ch. des Vicaires
Cimetière de l'Est
St. Maurice
Pte de Gand
Pte de Roubaix
Pte de Tournai
Fives
Pte de Valenciennes
Ch. de Fer de Tournai
Chemin de Fer de Valenciennes
Chemin de Fer de Paris
Champ de Manœuvres
Gare aux Marchandises
Gare
Rue de Cambrai
Rue de Lille
Rue Nationale
Rue Philippe Lebon
Boul Louis XIV
Boul de l'Usine
Boulevard d'Alsace
Pte d'Arras
Place de la Porte d'Arras
Ch. de la Justice
Philippe Lebon
Arsenal
Hôpital Militaire
Square
Wagner & Debes Leipzig

Leaving the station (Pl. F, 3), we proceed in a straight direction to the *Theatre* (Pl. 29; E, 3), turn to the left through the Rue des Mameliers, passing the *Bourse* (Pl. 5), the court of which contains a bronze statue of Napoleon I. by Lemaire (1854), and soon reach the GRAND' PLACE, a *Column* in the centre of which commemorates the gallant defence of the town against the Austrians in 1792. On the side of the Place opposite the Rue des Mameliers rises the —

Hôtel de Ville (Pl. 23; E, 3), erected since 1846 in the Renaissance style, and containing the *Bibliothèque Communale* (open daily), a valuable **Picture Gallery*, and a **Collection of Drawings*, the last of which is the most important in France after that of the Louvre. The collections are on the 2nd floor, and are open to the public daily, except Mondays, 9-5 in summer, and 10-4 in winter. Entrance on the left side of the building, where a staircase ascends.

Opposite the staircase is a small collection of pictures of no great value, recently beqneathed to the city by A. Leleux. Passing to the left of this, we reach the —

***Musée de Peinture**, which now contains 825 pictures, occnpying ten saloons. The snbject and the name of the painter are affixed to each work. The best examples of the ITALIAN SCHOOL are the following, most of which are in Room I.: 210. *Sandro Botticelli*, Madonna and Child; 233. *Dom. Ghirlandajo*, 'Madonna à l'églantine'; 545. *Andrea del Sarto*, Madonna and Child, with John the Baptist and other saints; 421-424. *Jac. Bassano*, Interior of a honse, Wedding, Crown of Thorns, and Portrait of an old man; 98-101. *Paolo Veronese*, Eloqnence, Christ in the Sepulchre, Martyrdom of St. George, Science; 7. *Caravaggio*, St. John the Evangelist; 494. *Saracino*, Rest on the Flight into Egypt; 414. *Piazzetta*, Assumption. — The NETHERLANDISH SCHOOLS are both well represented, chiefly in Room II. Of the eight works by *Rubens*, five are of great importance: 460. Descent from the Cross, 461. Death of Mary Magdalene. 462. St. Francis and the Virgin, 463. St. Bonaventura, 464. St. Francis in the trance. *A. van Dyck*, 194. Crucifixion, 195. Portrait, 196. Portrait of Maria de' Medici; 143. *Gasp. de Crayer*, Christian martyrs buried alive; 526. *Dav. Teniers the Younger*, Temptation of St. Anthony; 292-294. *Jordaens*, Christ and the Pharisees, The Prodigal Son. Among the Dutch paintings the following are noteworthy: 257. *Frans Hals*, Haarlem Fishwoman; 436, 437. *Ravesteyn*, Portraits of Mynheer van Vollenhoven and his wife (R. IV.); 475. *Jac. van Ruysdael*, 508. *Siberechts*, Landscapes (R. IX.). — The museum of course possesses an extensive collection of works of the FRENCH SCHOOL, thongh very inferior to the galleries of Paris and Versailles. The earlier masters represented inclnde *Watteau*, *Mignard*, and *Arn. de Vuez* (d. 1719 or 1720), the last a native of Lille. Among the more modern works may be mentioned: 157. *E. Delacroix*, Medea (R. V.); 323. *Rod. Lehman*, Sixtus V. blessing the Pontine Marshes (R. IX.); 139. *Courbet*, An afternoon at Ornans (R. V.); 189. *Amaury-Duval*, Birth of Venns (R. IX.); 372. *Mottez*, Athenians recoiling with horror from Melitus, one of the accusers of Socrates (R. V.); 58. *Bonnat*, Adam and Eve finding the dead body of Abel (R. V.); 340. *Mazerolle*, Nero and Locusta experimenting with poison on a slave (R. V.); 18. *Baudry*, Punishment of a fallen Vestal (R. IX.); 182. *Duran*, The Fratres Misericordiæ hringing home the corpse of a murdered man in the Roman Campagna (R. V.); 87. *Breton*, Procession abont to form a Mont de Calvaire (R. IX.); 151. *Daubigny*, Sunrise (R. XI.); 540. *Troyon*, Forest-scene at Fontainebleau (R. V.). *Hockert* (No. 272, Preaching in Lapland; R. V.), though by birth a Swede, also belongs to the French school.

From Room III. we enter the —

***Musée Wicar**, a collection of npwards of 1400 drawings by the most celebrated masters, chiefly of the Italian school, formed by the painter

J. B. Wicar (b. at Lille 1762, d. at Rome 1834), and bequeathed by him to his native city. It is arranged in schools, the masters of each being placed in accordance with the dates of their birth, and their names being in most cases inscribed on the frames. Beside the most important sketches are placed engravings from the corresponding pictures, affording an opportunity for most instructive comparisons. This collection is open at the same hours as the picture-gallery.

Florentine School: *Giotto* (d. 1337), Seven figures of apostles; *Fra Angelico da Fiesole* (d. 1455), Monk praying; *Masaccio* (d. 1443), St. Luke, and several studies; *Luca Signorelli* (d. 1523), *S. Botticelli* (d. 1510), *Dom. Ghirlandajo* (d. 1494), Studies; *Leonardo da Vinci* (d. 1519), Distorted heads; *Fra Bartolommeo* (d. 1517), Monks, Madonna, etc.; *Michael Angelo Buonarroti* (d. 1564), Architectural drawings, sketches, and designs for Roman and Florentine buildings, upwards of 180 in number, including the plan of the vestibule of the Bibliotheca Laurenziana at Florence; several drawings from the nude; instructions by Michael Angelo for the casting of a cannon; Letter of Francis I. of France to Michael Angelo; *Andrea del Sarto* (d. 1531). — Umbrian School: *Pietro Perugino* (d. 1524). — Roman School: *Raphael Santi* (d. 1520), 68 drawings, chiefly designs for Madonnas and Holy Families, among which it is interesting to recognise the ideas reproduced in several of the master's most important works; also studies for single figures, such as the violin-playing Apollo for the Parnassus, a group for the School of Athens in the Stanze of the Vatican. *Giulio Romano* (d. 1546). — Sienese School: *Sodoma* (d. 1549). — Parmesan School: *Correggio* (d. 1534). — Venetian School: *Tiziano Vecellio* (d. 1575), *Palma Vecchio* (d. 1528), *Paolo Veronese* (d. 1588). — Bolognese School: *Lodovico* (d. 1619) and *Annibale* (d. 1609) *Carracci*, *Guido Reni* (d. 1642), and *Guercino* (d. 1666). — German School: *Lucas Cranach* (d. 1553); *Albert Dürer* (d. 1528), Holy Family; *Hans Holbein Junr.* (d. 1554), Several figures of apostles. — Dutch School: *Lucas van Leyden* (d. 1533); *Rembrandt* (d. 1669), Portrait. — French School: *Callot* (d. 1635), *Nic. Poussin* (d. 1665), *David* (d. 1825).

The Hôtel de Ville also contains the small *Musée Céramique*, a collection of fine specimens of pottery; the *Musée Numismatique*, or collection of coins, in the same saloon; the *Musée Ethnographique* ('Musée Moillet') in two saloons; and the *Musée Industriel*.

Leaving the Hôtel de Ville, we now cross the large Place in an oblique direction to the Rue des Débris St. Etienne in the opposite corner, and proceed by this street, the Rue des Prêtres, the Rue Basse (right), and the Rue du Cirque (first to the left) to *Notre Dame-de-la-Treitle* (Pl. 8; E, 2), a church in the style of the 13th cent., designed by the London architects H. Clutton and W. Burges, and begun in 1855. The building was planned on so ambitious a scale that only the choir and crypt have been completed, while the nave and transept have been left for the present almost uncommenced.

The Rue Basse leads hence to the *Rue Esquermoise* (Pl. E, 2, 3), one of the principal streets of the old town, the appearance of which has been much altered by the construction of the wide Rue Thiers.

The Gothic church of *Ste. Catherine* (Pl. 10; D, 2), contains a high altar-piece by Rubens, representing the martyrdom of that saint.

The handsome *Boulevard de la Liberté* generally coincides with the boundary between the old town and the modern quarters which are built in the present Parisian style. In the Place de la République rises the spacious new *Préfecture* (Pl. 26; E, 3).

The *Porte de Paris* (Pl. 27), belonging to the old fortifications, but spared on their removal, was built in 1682 in the form of a

triumphal arch in honour of Louis XIV. — The church of *St. Maurice* (Pl. 14; E, 3), near the Grande Place and the railway-station, dates from the 15-17th centuries.

From Lille to Brussels (68 M., in 2¼-3½ hrs.; fares 8 fr. 90, 6 fr. 70, 4 fr. 65 c.). About 4 M. to the S.E. of stat. *Ascq* is situated the village of *Bouvines*, where Emp. Otho IV. was defeated by Philip Augustus of France in 1214. *Baisieux* is the last French, and *Blandain* the first Belgian station, at each of which there is a custom-house.

15 M. **Tournai,** see p. 50. Thence to Courtrai (¾ hr.), see p. 50.

From Tournai to Mons, viâ Blaton, 30 M., railway in 1½-1¾ hr. (fares 3 fr. 75, 2 fr. 80, 1 fr. 90 c.). Route viâ Leuze, (29 M.), see p. 48. — Stations: *Vaulx*, *Antoing*, *Callenelle*, *Péruwelz* (branch to Valenciennes), *Blaton* (where the line from Leuze to Mons is rejoined), *Harchies*, *Pommeroeul*, *La Hamaide*, *Boussu-Haine*, *St. Ghislain* (p. 48), *Quaregnon-Wasmuel*, *Jemmapes*; *Mons*, see p. 152.

Beyond Tournai the undulating and well-cultivated province of Hainault is traversed. *Mont St. Aubert* (p. 53) long remains conspicuous to the left. 20½ M. *Havinnes*; 24½ M. *Bary-Maulde*. 28 M. *Leuze*, a small town on the *Dendre*, the junction of the Ghent-Oudenaerde-Leuze-Blaton line (p. 48). 32 M. *Ligne*, which gives a title to the princely family of that name.

35 M. **Ath** (*Cygne*; *Paon d'Or*; *Hôtel de Bruxelles*, near the station; *Hôtel de l'Univers*, opposite the station), on the *Dendre*, formerly a fortress, with 9000 inhab., contains nothing to detain the traveller. The *Hôtel de Ville* was erected in 1600. The church of *St. Julian*, founded in 1393, was re-erected in 1817 after a fire. The *Tour de Burbant*, the most ancient structure in the town, dates from 1150. A monument to *Eugène Defacqz*, a native of Ath who played a prominent part in the events of 1830, was erected in 1880. Numerous lime-kilns in the environs.

Ath is the junction for the line from Denderleeuw (*Alost*) to Grammont, Ath, and Jurbise, 35 M., railway in 2 hrs. (fares 4 fr. 55, 3 fr. 30, 2 fr. 30 c.). — *Denderleeuw*, see p. 10. The train ascends the left bank of the *Dender* or *Dendre*. 2½ M. *Okegem*. Then (5 M.) *Ninove*, an old town with 6400 inhab., the seat, as early as the middle of the 12th cent., of a Premonstratensian abbey, of which no trace remains; the parish-church contains two paintings by De Crayer. — The next stations are *Santbergen*, *Ideghem*, and *Schendelbeke*. 14 M. **Grammont**, see p. 154. — 17 M. *Acren*, the first place in Hainault; 18 M. *Lessines*, with porphyry quarries; *Papignies*; *Rebaix*. — 25 M. **Ath**, see above. — Then by *Maffles*, *Mevergnies-Attres*, *Brugelette* (with a large orphan-asylum conducted by nuns), and *Lens* to (35 M.) *Jurbise*, where the Brussels and Paris line is reached (see p. 152).

From Ath to Blaton, 11¼ M., railway in 38 min. (fares 1 fr. 45, 1 fr. 10, 70 c.). — The stations are small and uninteresting, with the exception of (7 M.) **Belœil**, a village with the celebrated château and estate of the Prince de Ligne, which has been in possession of the family upwards of 500 years, lying about 6 M. to the S. of Ath. The grandfather of the present proprietor, the well-known and talented general and statesman, gives a long account in his letters of this estate with its park and gardens. Delille, in his poem 'Les Jardins,' describes Belœil as '*tout à la fois magnifique et champêtre*.' The château contains numerous curiosities of artistic as well as historic interest; a considerable library, with many rare MSS.; admirable

pictures by *Dürer*, *Holbein*, *Van Dyck*, *Velazquez*, *Leonardo da Vinci*, *Michael Angelo*, *Salvator Rosa*, and a number of modern artists; relics (fragments of the 'True Cross' and the 'Crown of Thorns'), and numerous gifts presented to the family by emperors and kings, from Charles V. to Napoleon I. Admission to the château is rarely denied by the proprietor.

Blaton is the junction for the lines to *Leuze* and *Tournai* (see p. 59), *Péruwelz-Tournai* (see p. 59), and *St. Ghislain-Mons* (p. 48).

50 M. *Enghien*, the next important place, a town with 3900 inhab., many of whom are occupied in lace-making ('point de Paris') possesses a château of the Duc d'Aremberg, with park and gardens (branch-line to Braine-le-Comte to the S., and to Grammont and Ghent to the N., p. 9). The train now quits the province of Hainault, and enters that of Brabant.

59 M. **Hal** *(Cygne; Trois Fontaines; Univers)*, a town situated on the Senne and the canal of Charleroi, with 9000 inhab., is celebrated throughout Belgium as a resort of pilgrims, on account of the miracle-working image of the Virgin in the church of *Notre Dame*, an edifice in the purest Gothic style, begun in 1341, and consecrated in 1409. The church possesses numerous costly treasures presented by Emp. Maximilian I., Charles V., Pope Julius II., Henry VIII. of England, the Burgundian Dukes, and the Spanish governors. The *Altar is a fine Renaissance work in alabaster, dating from 1533. The font, in bronze, was cast in 1446. A monument in black marble, with the figure of a sleeping child, is dedicated to the son of Louis XI., who died in 1460. Another chapel contains 33 cannon-balls, caught and rendered harmless by the robes of the wonder-working image during a siege of the town. — The *Hôtel de Ville*, built in 1616 and distinguished by its lofty roof, was successfully restored a short time ago.

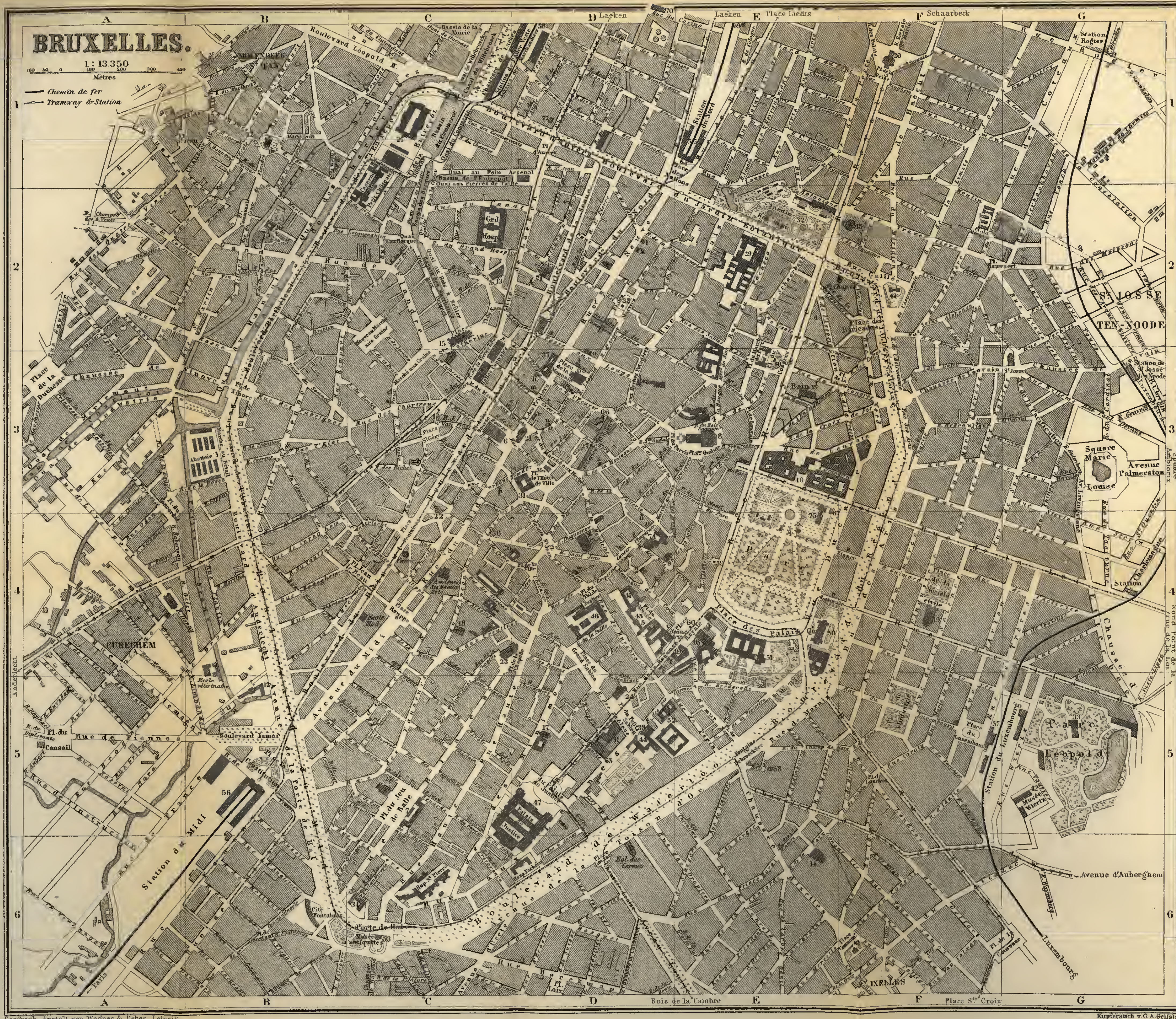
From Hal to *Braine-le-Comte* and *Mons* (Brussels and Paris railway), see R. 19.

60½ M. *Buysingen*; 62 M. *Loth*. The country traversed is hilly. The line runs for some distance parallel with the canal of Charleroi. 64 M. *Ruysbroeck* was the birthplace in the 14th cent. of the mystic of that name. Near (66 M.) *Forest* the train crosses the winding *Senne*, which waters a rich pastoral district. The train crosses the Boulevards of Brussels, commanding a view of the Porte de Hal (p. 92) to the right, and soon stops at the Station du Midi.

68 M. **Brussels**, see below.

12. Brussels. French, *Bruxelles*.

Arrival. There are three railway-stations at Brussels: 1. Station du Nord (Pl. E, 1) for Ostend, Antwerp (and Holland), Louvain, Liège, and Germany. 2. Station du Midi (Pl. B, 5) for Charleroi, Namur viâ Baulers, Braine-le-Comte (entrance by the ticket-office in the principal façade), Tournai, and France (entrance by the ticket-office in the Rue Fonsny). 3. Station du Luxembourg (Pl. F, G, 5) for Ottignies, Namur, Givet (France), Luxembourg, Bâle (and Germany); but most of the trains on this line also start from the Station du Nord. A fourth station (Pl. C, D, 1), is used for goods-traffic only. The *Chemin de Fer de Ceinture* connects the several railway-lines, and also carries on a local traffic. — *Cab*



Geograph. Anstalt von Wagner & Debes, Leipzig.

Kupferstich v. G. A. Geifsler.

Explanation of Nos. in the Plan of Brussels.

1. Abattoirs (Slaughter-houses) . . . . . B 3, F 2
   Académie des Beaux Arts . . . . . C 4
2. Bains Léopold . . . . . D 4
   Bain Royal . . . . . E 3
3. Bains St-Sauveur . . . . . E 5
4. Banque Nationale . . . . . E 3
5. Bibliothèque Royale (Royal Library) . . . . . D 4
6. Bourse (Exchange) . . . . . C 3
7. Casernes (Barracks) . . . . . C 1.2, E 3, E F 3, C 5
8. Cathedral (St-Michel et Ste-Gudule) . . . . . E 3
9. Chapelle de l'Expiation, or Ch. Salazar . . . . . D 4
10. Colonne du Congrès . . . . . E 3
11. Conservatoire Royal de Musique . . . . . D 5
12. Ecole vétérinaire . . . . . B 5
13. Eglise du Béguinage . . . . . C 2
14. — St-Boniface . . . . . E 6
15. — Ste-Catherine . . . . . C 2
16. — St-Jacques-sur-Caudenberg . . . . . E 4
17. — St-Jean et St-Etienne . . . . . D 5
18. — des Jésuites . . . . . F 2, C 4
19. — St-Joseph . . . . . F 4
20. — Ste-Marie de Schaerbeek . . . . . F 1
21. — St-Nicolas . . . . . D 3
22. — Notre-Dame de Bon-Secours . . . . . C 3, 4
23. — — — de la Chapelle . . . . . C 4
24. — — — des Victoires . . . . . D 5
25. Entrepôt Royal (Custom House) . . . . . C 1
26. Etablissement Géographique (Van der Maelen's) . . . B 2
27. Galerie St-Hubert (Passage) . . . . . D 3
    — du Commerce . . . . . D 2
    Halles Centrales (Markets) . . . . . C 3
29. Hôpital St-Jean (St John's Hospital) . . . . . E 2
30. Hôtel du Gouvernement (Government Offices) . . . C D 4
31. — de Ville (Town Hall) . . . . . D 3
32. Jardin Botanique (Botanic Garden) . . . . . E 2
33. — Zoologique (Zoological Garden) . . . . . G 5
34. Institut des Aveugles (Blind Asylum) . . . . . C 6
    Lucashuys . . . . . F 3
35. Maison du Roi . . . . . D 3
36. Manneken-Pis (Fountain) . . . . . C 4
    Marché Couvert or Marché de la Madeleine . . . . D 4
38. Monument des Martyrs . . . . . D 2
39. — of Counts Egmont and Hoorn . . . . . D 5
    Musée des Armures . . . . . C 6

Museum of Natural History in the Palais de l'Industrie, No. 45.
— Modern, see Palais Ducal, No. 50.

41. — of Paintings (Picture Gallery) D4
42. — Wiertz G5
43. Observatory F2
44. Palais du Duc d'Arenberg D5
— des Beaux Arts DE4
45. — de l'Industrie D4
46. — de Justice (old) D4
47. — — — (new) D5
48. — de la Nation (Legislative Assembly) E3
49. — du Comte de Flandre (Crown-Prince) E4
50. — Ducal or des Académies E4
51. — du Roi (Royal Palace) E4
52. Prison des Petits-Carmes DE5
53. Porte de Hal (Museum of Antiquities) C6
Post Office in the Temple des Augustins see No. 73.
55. Station du Nord E1
56. — du Midi B5
57. — du Luxembourg F5
58. — de l'Allée-Verte (Goods Station) D1
59. Statue of General Belliard E4
60. — of Godfrey of Bouillon E4
61. — of Léopold I. F6
— of Prince Charles of Lorraine, in the Palais de l'Industrie.
— of the Anatomist Vesalius, in the Place des Barricades F2
63. Synagogue, New D5
64. Telegraph, Central Office E1
65. Théâtre Royal de la Monnaie D3
66. — des Galeries St-Hubert D3
67. — du Parc E3,4
68. — Molière E5
69. — des Délassements E1
73. Temple des Augustins, now General Post Office . . . D2
74. University D4
75. Vauxhall E4

Hotels.

a. Bellevue E4
b. de Flandre E4
c. de l'Europe D4
d. Mengelle E2
e. de France E4
g. Windsor D4
h. de Suède D3
i. de l'Univers D2
k. de l'Empereur D2
l. de Saxe D2
n. de Hollande D4
o. de la Poste D3
r. du Grand Monarque . . . D3
s. du Grand Miroir D3
u. de Vienne D3
w. des Pays Bas D4

a. Grand Hôtel de Bruxelles . . CD3

with one horse from the station into the town 1 fr., with two horses 1½ fr.; trunk 10 c.; small articles free; the driver expects an additional fee. The traveller should insist on being driven to the hotel he has selected, and disregard any representations of the driver to the contrary.

Hotels. *Upper part of the Town*, near the park: *Bellevue (Pl. a; E, 4), Place Royale 9; *Hôtel de Flandre (Pl. b; E, 4), Place Royale 7-8; *Hôtel Mengelle (Pl. d; E, 2), Rue Royale 75, to the N. of the Colonne du Congrès; *Hôtel de l'Europe (Pl. c; D, 4), Place Royale 12; *Hôtel de France (Pl. e; E, 3, 4), Montagne du Parc 4-8; *Hôtel Windsor (Pl. g; D, 4), Rue de la Régence 14. All these hotels are good, well situated, and expensive: R. 3-10 fr., B. 1½-2, D. 5-6, L. 1, A. 1 fr. — Grand Hôtel Britannique, Place du Trône 3 (Pl. E, 5), behind the Royal Palace.

Lower part of the Town: *Grand Hôtel de Bruxelles (Pl. *a*; C, D, 3), Boulevard Central or Anspach, a handsome and well-managed establishment in the style of the Grand Hôtel at Paris, with about 200 rooms; R. & A. from 4, L. ½, B. 1½, D. at 5.30 p.m. 4 fr.; café and restaurant on the ground-floor. — *Hôtel de Suède (Pl. h; D, 3), Rue de l'Evêque 31, R. from 3 fr., B. 1½, D. 4½ fr.; Hôtel de l'Univers (Pl. i; D, 2), Rue Neuve 38-40, D. 4 fr; *Hôtel de l'Empereur (Pl. k; D, 2), Rue Neuve 63, D. 4 fr.; Hôtel de Saxe (Pl. l; D, 2), Rue Neuve 77-79, R. from 3 fr., L. and A. 1½, D. 3½ fr.; *Hôtel de Hollande (Pl. n; D, 4), Rue de la Putterie 61, an old-fashioned house, R. 3, B. 1½, A. 1 fr.; Hôtel de la Poste (Pl. o; D, 3), Rue Fossé-aux-Loups 28, R. 2½-3, L. ½-1, B. 1¼, D. 3½ fr.; Hôtel Frank, Place des Martyrs 13, R. 2½, A. ½ fr. — Grand Miroir (Pl. s; D, 3), Rue de la Montagne 28; Hôtel des Poissonniers, Rue des Eperonniers 26; *Hôtel de Vienne (Pl. n; D, 3), Rue de la Fourche 24-26, R. 2½-3, L. ½, A. ¾, B. 1¼, D. 4 fr. — Grand Monarque (Pl. r; D, 3), Rue des Fripiers 17; Hôtel des Pays Bas (Pl. w; D, 4), Rue de l'Hôpital 28; Wellington, Rue Neuve 43; Hôtel de la Campine, Marché-aux-Poulets 45; Hôtel de Bordeaux, Rue du Midi 135, rather out of the way. Charges at the last-named hotels, R. 1½-2 fr. and upwards, D. 2-2½ fr. — Near the Station du Nord: Grand Hôtel Gernay, Boulevard Botanique 15; Hôtel des Boulevards, Place des Nations 1; Hôtel Liégeois, Rue du Progrès, unpretending. — Near the Station du Midi: Hôtel des Acacias, de l'Europe, de Calais, de l'Espérance, and others. — Hôtel Garni: Splendide Hotel, Rue Léopold 6, R. from 50 fr. per month.

A number of *Pensions* like those in Switzerland have also recently sprung up: *S. Bernard*, Rue Belliard 50; *Mrs. Wiltcher*, Rue Marie de Bourgogne 25, 'pension' 6½ fr.; *Mme. Van Loo*, Rue Belliard 22; *Liebrecht-Schaar*, Boulevard de l'Observatoire 37; *Mme. Hancq*, Rue de l'Esplanade 11-13; *G. Janssens*, Rue de Vienne 26; *Hoffmann*, Rue Montoyer 51-53; and many others.

Restaurants. **Frères Provençaux*, Rue Royale 40, by the park, D. from 5 to 7.30 p.m. 5 fr., cheapest wine 3 fr. per bottle, beefsteak 3 fr.; **Perrin*, Rue Fossé-aux-Loups 69, to the N. of the theatre, D. from 4 fr.; **Rocher de Cancale*, Fossé-aux-Loups 51; **Restaurant du Grand Hôtel*, Boulevard Anspach, sometimes overcrowded; **Dubost*, Rue de la Putterie 23; **Café Riche*, Rue de l'Ecuyer 23, corner of the Rue de la Fourche, D. from 5 fr., patronised by the Brussels 'Jeunesse dorée'. All these are elegantly fitted up, and resemble the leading restaurants of Paris. The viands and wine are excellent, bnt expensive. The portions are generally ample, so that one is enough for two persons. — Next to the above houses may be mentioned: *Café Américain*, Rue Léopold 3; *Grand Café de l'Opéra*, Rue Léopold 2 and Rue de la Reine 13-15; *Café du Cercle*, Rue Léopold 1; *Goldschmidt*, Rue de l'Ecuyer 45; *Grand Eperon*, Marché-aux-Herbes 105; **Taverne Royale*, Passage St. Hubert, Galerie du Roi 27; **Café Puth*, Rue de Stassart 24 (Pl. E, 5), D. from 3 fr.; *Restaurant du Commerce*, Rue de la Fonrche 31, D. from 1 to 7 p.m. 3 fr.; *Happel* ('Au Coin Central'), corner of the Boul. Anspach and the Marché-aux-Poulets, near the Exchange. — *Café des Boulevards*, Place des Nations, near the Station dn Nord, D. 2 fr.; *Maison Rohart*, Rue de la Fourche 41 (Pl. D, 3), 'déjenner' 1½, D. 2 fr., 'plat du jour' 75 c.; *Café Royal*, with garden, Rue Royale 52, near the Impasse du Parc, 'plat du jour' 75 c.

'Taverns' have of late years become very favourite resorts for gentlemen. Between 11 a.m. and 1-2 p.m. (déjeuner) and between 5 and 7 p.m. (dinner) a choice of three or four dishes *(plats du jour)* may always be obtained; the charges are déj. 3/4-1 fr., D. 1-1¼ fr.; soup or cheese (English, Dutch, or 'Gruyère') 40-50 c. extra. Waiter 15-20 c. — The following are English taverns, where good English beer and stout are sold (30 c. per half pint). **Taverne du Globe*, Place Royale 5; **Taverne Duvivier*, **Carter's English Tavern* (with rooms to let), *British Tavern*, all in the Place du Musée; *Prince of Wales*, Rue Villa Hermosa 8, first cross-street to the right in descending the Montagne de la Cour; *Old Tom Tavern* (Pl. t; D, 3), Rue des Princes 12; *Taverne de Londres*, Rue de l'Ecuyer 25-27.

Beer. English beer at the above-named taverns and at the best cafés. Vienna, Pilsen, Bavarian, and Strassburg beer (*Vienne*, *Pilsenne*, *Bavière*, and *Bock*; 30-40 c. per glass) at the *Taverne St-Jean*, Rue Saint-Jean 22, a little to the W. of the Montagne de la Cour; *Taverne de Vienne*, Rue de la Madeleine 60, also to the W. of the Montagne de la Cour; *Gr. Brasserie de Bohême*, Rue de l'Ecuyer 33, 'plat du jour' 75 c.; *Taverne de Strasbourg*, Rue Léopold, at the back of the theatre, 'plat du jour' from 75 c.; also at the *Taverne Royale*, *Café Puth*, and *Restaurant Happel*. — *Belgian* beer (*Faro*, *Louvain*, *Lambicq*, *Uytzet*, *Bock National*) is largely consumed by the natives, but will probably be found unpalatable by the traveller. The *Estaminets*, or beer-houses, are very numerous.

Cafés are very numerous and generally good (coffee 30 c., beer 30 c., ices 70 c.). **Mille Colonnes* and *Grand Café Suisse*, in the Place de la Monnaie; *Grand Café de l'Opéra*, Rue de la Reine 13-15; *Cafés Américain* and *du Cercle*, Rue Léopold, see above; all these are near the Théâtre de la Monnaie; **Café du Grand Hôtel*, Boulevard Anspach 23, to the N. of the Exchange; *Sesino*, Boul. Anspach 3; *Café Central*, Boulevard Anspach 97, to the S. of the Exchange; *Gr. Café du Nord*, at the corner of the Rue Neuve, near the Station du Nord. — **Ices** at the cafés, and also at the following confectioners: *Brias & Co.*, Rue Cantersteen 5 (Pl. D, 4); **Brosi*, Rue Treurenberg 8, *Mathis*, Rue Treurenberg 25 (at these two 50 c. per portion); *Marchal*, in the Park (Vauxhall), N. E. corner, by the Théâtre du Parc.

Baths. *Bain Royal*, Rue de l'Enseignement 62 (cold and swimming baths) and Rue du Moniteur 10-12 (warm baths, 1 fr. 20 to 2 fr.). *Bains St. Sauveur* (Pl. 3; D, 3), Montagne aux-Herbes-Potagères 33; *Bains Léopold* (Pl. 2; D, 4), Rue des Trois Têtes 8, both with good swimming basins (1 fr.).

Shops. The best are in the Rue de la Madeleine and Montagne de la Cour, the principal streets leading from the upper to the lower part of the city; also in the Rue Neuve, Passage (p. 87), and Boul. Anspach. Prices always fixed. — *Money Changers* in the Montagne de la Cour, Marché-aux-Herbes, Rue des Fripiers, etc.

Brussels Lace. The following are the most important houses for this speciality: *Verdé Delisle (Compagnie des Indes)*, Rue de la Régence 1; *Doimeries-Petit-Jean*, Rue Royale 2; *Duhayon-Brunfaut*, Rue Royale 109; *Boval de Beck*, Rue Royale 74; *Baert*, Rue du Nord 23; *Junekers*, Rue du Midi 132; *Robyt*, Rue du Midi 40; *Le Roy*, Rue de Brabant 96; *Darterelle Léon*, Rue des Plantes 5; *De Vergnies & Soeurs*, Rue des Paroissiens 26. The lace is less expensive than formerly, as the flowers or 'sprigs' are now sewn upon a ground of tulle instead of one made by hand. The flowers are either manufactured with the bobbin *(fleurs en plat)* or with the needle *(fleurs en point)*. About 130,000 women are employed in this manufacture in Belgium, and the value of their work is about 50 million fr. annually.

Booksellers. *Office de Publicité* (Lebègue & Co.), Rue de la Madeleine 46; *Kiessling et Co.*, with lending library, Montagne de la Cour 72; *Muquardt*, Rue de la Régence 45; *Armes Successeurs*, Rue de Namur 3. — Engravings: *Goupil et Co.*, Montagne de la Cour; *Géruzet*, Rue de l'Ecuyer; *Leroy & Fils*, Montagne de la Cour 83; *Bernheim*, Montagne de la Cour 94.

Post Office. The central office is now in the old Augustinian Church (Pl. 73; p. 89), Boulevard Anspach; open from 5 a.m. to 8 p.m. There

are also uumerous branch-offices, opeu from 7. a. m. to 7 p.m., all with telegraph-offices. — Pillar letter-boxes in all the principal streets.

Telegraph Office. Central office (Pl. 64; E, 1) at the *Station du Nord*, Rue de Brabaut; 'bureaux succursales' at the other railway-stations, the above-mentioued post-offices, etc.

Cabs. The smaller cabs with one horse hold 1-3 persons, and the larger with two horses have room for 4 persons. Each vehicle contains a tariff. Gratuity of 15-25 c. to the driver usual. Withiu the city, includiug the suburbs (see reverse side of tariff), *à l'heure*, one-horse 1, two-horse 1½ fr.; at night (11. 30 to 6 o'clock) 2 or 2½ fr. for the first ½ hr.; for each additional ¼ hr. 40, 60, 50, 75 c. respectively; drive of one hour iu the Allée Verte, the Bois de la Cambre, or the boulevards, 2 or 3 fr.; each additional ¼ hr., 50 or 75 c. — Each box or trunk 10 c.; the driver is bound to put it on and take it off the cab.

The fares of the '*Voitures de luxe*', superior vehicles, with coachmen in livery, and of the open *Voitures d'été*, are oue-half higher; they are distinguished by gilt uumbers on a black ground.

Tramway *(Chemin de Fer Américain).* Brussels possesses a very complete network of tramways, which are marked in the Plan. The cars run every 10 or 20 min.; fares 10-55 c. (1st class 5c. extra) according to the distance traversed. Numerous *Omnibuses* also traverse the towu iu every direction.

Theatres. *Théâtre Royal de la Monnaie* (Pl. 65; D, 3), Place de la Mounaie, for operas ouly; open daily, except Saturdays, in autumn, wiuter, and spring. This theatre is supported by the king aud the city (100,000 fr. from each), and is not inferior to the largest theatres in Europe. Performauces begin at 7, and last till 11 or later. Fauteuils d'orchestre and premières loges 6 fr.; balcon (reserved seats in frout of the best boxes) and secoudes loges 5 fr.; parquet (betweeu the stalls and pit), and secoudes loges, at the side, 4 fr.; troisièmes loges aud parterre (pit) 2 fr.; seats previously secured ('en location') cost ½-1 fr. each additional; bnreau de location opeu daily 12-3 o'clock. — *Théâtre Royal des Galeries St. Hubert* (Pl. 66; operas, dramas, comedies, vaudevilles), in the Passage of that name (p. 87), with accommodatiou for 1500 spectators; best boxes 5 fr. — *Théâtre du Parc* (Pl. 67; E, 3, 4), comedies, vandevilles, dramas; best seats 6 fr. — *Alcazar Royal*, Rue d'Areuberg (Pl. D, 3; opéra bouffe); best boxes 4½ fr. — *Eden Théâtre*, Rue de la Croix de Fer (Pl. E, F, 3), for spectacular pieces; adm. 2 fr., reserved seats extra. — *Théâtre Flamand* or *Alhambra* ('National Toouеel'), etc.

Coucerts in wiuter iu the new Conservatoire de Musique (Pl. 11; D, 5), Rue de la Régence, at the corner of the Petit-Sablon, given by the members of the *Conservatoire Royal de Musique;* admission 1-3 fr. — 'Concerts populaires et classiques' generally twice a month, on Sundays at 1 p.m., iu the Théâtre Flamand, Rue du Cirque. Opeu-air concerts in the Park daily iu summer (1st May to 31st August) 3-4.30 p.m. (Sun. 1-2.30 p.m.); at the *Vauxhall* (Pl. 75; E, 3, 4), at the N.E. corner of the Park, concert by the orchestra of the royal theatre at 8 p. m. (1 fr.); etc.

Panoramas. Pauorama of the *Battle of Waterloo*, Boulevard du Hainaut 8, by the Place Fontainas (Pl. C, 4); adm. 10-4, 2 fr., Suu. 1 fr. — Pauoramas of the Belgian Revolution iu 1830 and the capture of Tetuan by the Spaniards in 1860.

Circus. *Cirque Royal*, Rue de l'Euseignemeut (Pl. E, 3); boxes 5 fr., stalls 3 fr., first gallery 2 fr.

Popular Festivals. Church festival about the end of July, aud anniversary of the Revolution, 23rd-26th Sept. (Procession iu the Cathedral), ou which occasions Flemish merrimeut becomes somewhat boisterous. — *Horse Races*, several times annually, at the Hippodrome, on the road to Boitsfort (p. 161).

Embassies. *American*, Rue Ducale 47 (consulate, Place du Troue 1; viceconsul, Rue Dupont 67); *Austrian*, Rue Moutoyer 79; *British*, Rue du Trône 42 (consulate, Rue des Petits Carmes 11); *Dutch*, Rue Montoyer 32; *French*, Place de l'Industrie 14; *German*, Rue des Arts 51 (consulate, Rue du Boulet 8); *Swiss*, Rue Ste. Elisabeth 43.

English Church Service at the *Church of the Resurrection*, Rue Stassart (Pl. E, 6), completed in 1874 (services at 8.30, 11, 3.45, and 7); at the *English Church*, Avenue Marnix 2 (Pl. E, 5), at 11 a.m. and 7 p.m.; and at the Protestant Church in the Rue Belliard (12 noon and 4 p.m.). French and German Protestant services in the last-named church. Flemish Protestant service at Rue Blaes 93. — *Synagogue*, Rue de la Régence, see p. 84.

Collections, Museums, etc.: — *Armour and Antiquities* at the Porte de Hal (p. 92), daily 10-3, except Saturdays and Sundays.

Bibliothèque Royale (p. 72), daily 10-3.

Botanical Garden (p. 91), daily till dusk; admission to the hot-houses by payment of a fee, 10-12 and 2-4 (not on Sundays).

Exchange (p. 89), daily; business hours 1-3 p.m., corn-exchange later.

Hôtel de Ville (p. 85); interior best seen before 9 a.m. or after 4 p.m.

Musée Wiertz (p. 92), daily 10-4.

Natural History Collection (p. 82), daily 10-3.

Palais Arenberg (picture-gallery, p. 77), shown on week-days, 10-4, in the absence of the Duke; visitors write their names in a book at the porter's lodge (strangers are sometimes admitted when the Duke is at home on sending in their cards); fee 3-5 fr.

Palais Ducal or *des Académies* (frescoes in the hall; p. 68), daily 10-4.

Palais Royal (p. 67), shown in absence of the King only, and by special permission of the 'maréchal du palais', or minister of the household.

Picture Gallery (p. 73), daily 10-3, 4, or 5.

Pictures, see also Musée Wiertz, Palais Arenberg, Palais Ducal.

Principal Attractions: Park (p. 67) and its environs; Congress Column (p. 69); Cathedral (p. 70); Museum (p. 73); Rue de la Régence (p. 82); Market-place and Hôtel de Ville (p. 85); Mannikin Fountain (p. 87); Rue Neuve and Martyrs' Monument (p. 89); the new Boulevards and Exchange (p. 89); Galerie St. Hubert (p. 87), in the evening by gaslight; Musée Wiertz (p. 92); Antiquities at the Porte de Hal (p. 93).

Brussels, the capital of Belgium, the residence of the royal family, and seat of government, is situated nearly in the centre of the kingdom, on the small river *Senne*, a tributary of the Schelde. The city consists of the lower part on the N.W. side, traversed by several canals and ramifications of the Senne, most of which are now vaulted over, and the upper part on the S.E. side, covering the slope which gradually rises from the river. In 1878 the population was 167,700, or including the nine suburbs (named from the N. towards the E., *Schaerbeek*, *St-Josse-ten-Noode*, *Etterbeek*, *Ixelles*, *St-Gilles*, *Anderlecht*, *Koekelberg*, *Molenbeek-St-Jean*, *Laeken*) 396,700. There are upwards of 3000 German and 6000 English residents. Most of the latter reside in or near the *Quartier Léopold* (p. 91), the highest and pleasantest part of the town.

At the end of the 6th cent. a hermitage of the Christian Apostle *St. Géry* stood on an island in the Senne, and a few huts sprang up on a small marshy piece of ground adjacent to it (*broek*, marsh; *broeksele*, dwelling on the marsh, whence the present name of the city). In the 10th cent. the village had assumed the dimensions of a town. In the 11th cent. it was considerably extended and surrounded by walls, and soon became an important station on the great commercial route between Bruges and Cologne. The princes and nobility erected their mansions on the heights rising gradually from the Senne, among them the Counts of Liège, the sovereign lords of the country, who afterwards assumed the title of Dukes of

Brabant. The Burgundian princes, who subsequently resided here, were generally surrounded by a large retinue of French knights, in consequence of which, even at that period, French became the most fashionable language among the nobility of the Netherlands. The character of the city and its inhabitants thus gradually developed itself, the court and the nobility, with their French language and manners, being established in the upper part, while the lower quarters were chiefly occupied by the trading community and the lower classes, whose language and character were essentially Flemish.

These characteristics of the upper and lower parts of the city are recognisable at the present day. The former, which was rebuilt after a great conflagration in 1731, contains the Royal Palace, the ministerial offices, the embassies, and the mansions of the nobility and gentry. The well-known ball given by the Duchess of Richmond on the eve of the Battle of Waterloo took place in the house in the Rue Royale nearest to the former Porte de Schaerbeek. The lower town, on the other hand, is devoted almost entirely to industry and commerce. The spacious market-place, with the magnificent Hôtel de Ville and the mediæval guild-houses, presents a very striking picture, and affords an idea of the ancient glory of the city, but the irresistible advance of modern improvement has left few other relics of antiquity. The most recent step in this direction has been the construction of the new Boulevards.

French is the language of the upper classes, *Flemish* that of the lower. Most of the citizens, especially those engaged in trade, know both languages; but persons of the lower classes occasionally do not understand French, whilst many of the upper are entirely ignorant of Flemish. Good French is spoken and written by the higher ranks at Brussels, but their accent differs slightly from the Parisian, and they sometimes use provincialisms. Uneducated Flemings have a difficulty in pronouncing *ch* and *j*; thus, *Sarles* instead of *Charles*, *zuze* instead of *juge;* and their French is usually interlarded with Flemish expletives.

Brussels has many points of resemblance with the French capital, and is not unfitly termed a 'Paris in miniature'. The Park and the Bois de la Cambre may be regarded as representing the garden of the Tuileries and the Bois de Boulogne; while in the boulevards, the cafés, the shops, and the public amusements, the resemblance is more apparent. Brussels possesses many educational advantages, living is somewhat less expensive than at Paris, and the promenades and chief objects of attraction are within a comparatively narrow compass. The Belgians are generally good musicians, the opera and concerts are excellent, and the military band of the 'Guides' is one of the most celebrated in the world.

Sketch of Art in Brussels. During the two golden ages of Flemish art in the 15th and again in the 17th cent., Brussels held a subordinate position, when compared with other Belgian towns, such as Ghent, Bruges, and Antwerp; but the appointment of *Roger van der Weyden the Elder*

to the office of civic painter in 1436 (p. xlii) is sufficient proof that art was not neglected here. The prosecution of the fine arts, as indeed that of liberal pursuits in general, fell entirely into abeyance in the 18th century. The name of Brussels, however, again became known in connection with painting after the year 1815, when *Jacques-Louis David*, the famous head of the modern French school, banished from Paris as a regicide, took up his abode here. David was too old to found a new school, but it was owing to his influence that the classical style remained longer dominant in Brussels than in other Belgian art centres. *Navez*, *Portaels*, and *Mathieu*, who flourished here during the third and fourth decades of the present century, are good representatives of the correct and careful, though at the same time cold and lifeless style which then prevailed at Brussels, particularly in the domains of sacred art.

In the remarkable revolution in taste and practice which took place in Belgium after 1830, Brussels took little part, the movement being headed by Antwerp. The political importance and wealth of the city, however, has assembled here the chief colony of artists in Belginm, though it is impossible to class them together as forming a school.

The most distinguished names about 1840-50 are those of *Louis Gallait* (b. at Tournai, 1810) and *Edouard Bièfve* (b. at Brussels, 1808), whose 'Abdication of Charles V' (p. 80) and 'Compromise of the Belgian Nobles' (p. 81) won them ardent admirers far beyond the confines of Belgium. Gallait in particular cultivates a careful naturalism, coupled with the utmost attention to details, in which, however, he still falls far short of the technical skill of the present day. The fact of their having given expression to national ideas, and celebrated the praises of Egmont in particular, has contributed not a little to the popularity of both these masters. At one period Gallait was very partial to a kind of sentimental style, which in some cases degenerated into the melodramatic. In a later generation the following have acquired eminence as historical and genre painters: *Slingeneyer*, *Markelboch*, *Wullfaert* (a pupil of Gallait), *De Vriendt*, *Madou* (d. 1877), and *Stallaert*. *Emilie Wauters* is the most distinguished living painter who can be said to belong to a properly indigenous school. The French influence, which has already submerged the national literature, promises gradually to supersede the national art as well. This is shown by the increasing resort of Belgian artists to Parisian studios, by their not unfrequent migrations to Paris, and lastly and mainly by their ready acceptance of the traditions observed by Parisian artists since the time of the Second Empire. Leading representatives of this French element on Belgian soil are the genre painters *Alfred Stevens* and *Willems*, the first of whom in particular is more at home in Paris than in his native country.

Another style, marked by its correct drawing, and resembling the German school, is exemplified by *G. Guffens* and *J. Swerts*, who have made many conjoint efforts to naturalise fresco-painting in Belgium (Antwerp, p. 142; Ypres, p. 27; Courtrai, p. 49). — As a specialist may be mentioned the animal-painter *E. Verboeckhoven*, with whom the names of *Robbe* and *Tschaggeny* may be coupled. In landscape-painting Belgium has no contemporary artists comparable to those of Holland (see p. 212).

The eccentric painter *Wiertz*, nearly all of whose works are collected and preserved in a gallery of their own (p. 92), occupies a perfectly unique position. Although naturally qnite capable of acquiring the technical skill of Rubens, to which indeed he in some measure attained, Wiertz was unfortunately led by personal disappointment and literary quarrels to embark on an entirely mistaken career, bordering on madness.

The art of SCULPTURE is pursued at Brussels with great success, as is proved by such names as *Eug. Simonis*, *A. Fraikin*, and *Jehotte*. Still happier results have been attained by sculptors of ecclesiastical subjects, and particularly in wood-carving, in which Belgium has regained some of its 17th cent. reputation. Its chief seats are Brussels and *Louvain*, and its most eminent masters *Geerts* and the brothers *Goyers* (p. 172). The works of this school are so frequent in new and restored churches, that it is superfluous to adduce examples here.

In ARCHITECTURE the Gallic proclivities of the people are shown by the overwhelming number of houses in the so-called *French Renaissance* style (from Louis XIII. to Louis XVI.) which have sprung up within the last few years and completely altered the appearance of the old Brabant capital. It must be mentioned on the other hand that the *Flemish Renaissance* style of the 16th cent. has also become extremely popular, and has been followed not only in private houses, in which the most striking feature is the small proportion borne by the breadth to the height, but also in various public edifices.

The ***Park** (Pl. E, 4), situated in the centre of the upper part of the town, originally the garden of the Dukes of Brabant, and laid out in its present form by Maria Theresa in 1774, is an attractive spot, although of limited extent (500 yds. in length, 300 yds. in width). Among the sculptures it contains are a Diana and Narcissus, at the fountain opposite the Palais de la Nation, both by *Grupello;* a Magdalene by *Duquesnoy;* a bust of Peter the Great, presented to the city by Prince Demidoff; two figures of Meleager by *Lejeune;* and a Venus by *Olivier.* The groups at the entrance opposite the Palace, by *Poelaert* and *Melot*, represent Summer and Spring. The park is a fashionable resort in summer on Sundays from 1 to 2.30 p.m., and on week-days from 3 to 4.30 p.m., when a military band plays. There is also music here on most summer evenings at 8 o'clock (at the Vauxhall, p. 63). The park is closed about an hour after dusk, when a bell is rung to apprise visitors of the shutting of the gates. During the eventful 23rd-26th of September, 1830, the park was one of the chief scenes of the conflict. Prince Frederick of the Netherlands entered Brussels with an army of 10,000 men on the 23rd, and occupied the palace and park. He was, however, unable to pass the barricades which guarded the streets, and evacuated the park on the night of the 26th. This action destroyed the last chance of an amicable compromise between the Dutch Government and the Belgian insurgents.

The streets surrounding the park, the *Rue Royale*, *Rue Ducale*, *Rue de la Loi*, and *Place des Palais*, together with the adjoining *Place Royale*, received their present architectural character at the time of the formation of the park (last quarter of the 18th cent.), having been mainly designed by the talented architect *Guimard.* The RUE ROYALE, which bounds the park on the W., runs along the margin of the eminence on which the upper town is situated. As in other streets in this quarter, the traffic is comparatively insignificant, though several attractive shops have recently been opened here. On the W. the row of houses is often broken by small terraces, intended by Guimard to afford views of the lower town, but many of them have unfortunately been built up. On the first of these terraces rises the marble *Statue of Count Belliard* (Pl. 59; E, 4), a French general (d. 1832), who was ambassador at the newly constituted court of Belgium in 1831-32, by *Geefs.*

The **Palais du Roi** (Pl. 51; E, 4), in the Place des Palais, origi-

nally consisted of two buildings erected during last century, which were connected by an intervening structure adorned with a Corinthian colonnade in 1827. It is at present being entirely remodelled from designs by *Balat*, and two new wings projecting into the royal gardens at the back have lately been completed. The interior (adm., see p. 64) contains a number of apartments handsomely fitted up, and a considerable number of ancient and modern pictures. The best among the former are specimens of *Rubens*, *Van Dyck*, *Hobbema*, and *Frans Hals;* among the latter are works of *De Braekeleer*, *Coomans*, *Gallait*, *Verboeckhoven*, and *Wappers*. A flag hoisted on the palace announces that the king is either here or at Laeken.

Adjoining the Royal Palace, at the corner of the Rue Ducale, is situated the *Palais Ducal*, or **Palais des Académies** (Pl. 50; E, 4), formerly that of the *Prince of Orange*. It was erected at the national expense, and presented to the Prince, afterwards King William II. (d. 1849), in 1829. Since 1842 it has been the property of government. The ground-floor now contains a *Musée des Plâtres*, or collection of casts of antique and modern sculptures (open daily, 10-4). The upper floor has been occupied since 1878 by the *Académie Royale des Lettres*, *Arts*, *et Sciences*, and the *Académie Royale de Médecine*. The Musée Moderne, formerly in this palace, is now united with the old Museum (p. 80).

The Grande Salle on the first floor, a very handsome room, has been decorated by *Slingeneyer* with twelve finely-executed mural paintings, representing the most important events in the political and social history of Belgium. 1. The ancient Belgians under Ambiorix swearing to deliver their country from the Roman yoke, B.C. 54; 2. Clovis at the battle of Zülpich, vowing to introduce Christianity, A.D. 496; 3. Influence of Charlemagne, the Emperor in the school of Héristal, 768-814; 4. The culminating period of chivalry: Godfrey de Bouillon visiting the Holy Sepulchre after the conquest of Jerusalem, 1099; 4. Culminating period of civic prosperity: Jacques Van Artevelde advising the Flemish towns to remain neutral in the wars between France and England, 1337; 6. Culminating period of the power of the guilds: Anneessens (p. 85), the energetic defender of the rights of the guilds against the Austrian supremacy, before his execution, 1719; 7. Establishment of the present royal family, 1831; 8. The fine arts: Albert and Isabella of Austria, after their entry into Louvain, attend the historical teaching of Justus Lipsius; 9. Music: Willaert, Clément, Lassus, Gretry, etc.; 10. Ancient art: Philippe le Bon of Burgundy visiting John and Margaret Van Eyck; on the wall a portrait of Hubert Van Eyck; 11. Modern art: Rubens returning to his native country, and received by Van Dyck, Snyders, Jordaens, etc.; 12. Natural science: Vesalius the anatomist on the field of battle as the military physician of Charles V.

The garden which surrounds the palace is adorned with a marble statue of *Quetelet the Astronomer* (p. 91), by *Fraikin*, erected in 1880 (in front of the palace), and with the Victor, a statue in bronze by *J. Geefs*, and Cain, by *Jehotte* (at the back).

In the Rue de la Loi, which skirts the N. side of the park, rises the **Palais de la Nation** (Pl. 48; E, 3), erected by Maria Theresa in 1779-83 from a design by *Guimard* for the assemblies of the old Council of Brabant, used as the *Palais des Etats Généraux* from

1817 to 1830, and now for the sittings of the Belgian Senate and the Chamber of Deputies. The reliefs in the pediment, by *Godecharle* (1782), are illustrative of the administration of justice.

On the ground-floor is a handsome VESTIBULE, from which the chamber of the depnties is entered to the right, and that of the senate to the left. The vestibule, which is open to the public, is adorned with modern *Statues in stone. *Left:* Pepin of Herstal (d. 714), major-domo of the Austrasian Empire (p. 288), by *Simonis;* Theodoric of Alsace, Count of Flanders (d. 1168, p. 11), by *Jehotte;* Count Baldwin IX. of Flanders (d. 1206), the Greek emperor, by *J. Geefs. Right:* Duke John of Brabant (d. 1294, the victor at Worringen), by *Geerts;* Philip the Good (d. 1467), Duke of Burgnndy, by *De Cuyper;* Emp. Charles V. (d. 1558), by *Debay.* In the centre are four allegorical figures in plaster: Freedom of the Press, of Religion, of Associations, and of Instruction. — In the COMMITTEE ROOMS of the deputies: *E. Slingeneyer*, Don John of Anstria after the Battle of Lepanto; *Starck*, Leopold II. swearing to maintain the constitntion in 1865, containing nnmerous portraits; *Odevaere*, Battle of Waterloo, the Prince of Orange wounded, a work of no great artistic merit. The statne of King Leopold I. over the seat of the president is by *W. Geefs.* — The HALL OF THE SENATE is embellished with 15 portraits of celebrated Belgians, by *Gallait.* In the conference-chamber: *Nicaise De Keyser*, Last portrait of Leopold I.; portraits of presidents of the senate; pictures by *Verboeckhoven*, *Fourmois*, etc.

The public are admitted to the sittings of the Chambers (entrance at the back of the bnilding, in the Rue de l'Orangerie), which usnally begin about 2 p. m., and last till 5 p.m. (daily, except Sun. and Mon., from Nov. to May).

The buildings adjoining the Palais de la Nation on the E. and W. are occupied by government offices. — Opposite, in the N.E. angle of the park, stands the building known as *Vauxhall* (Pl. 75; E, 3, 4; comp. p. 63), partly occupied by the Cercle Artistique et Littéraire; near it is the *Théâtre du Parc* (Pl. 67).

At Rue Ducale No. 22, bis (Pl. F, 3), Th. Smaelen, the painter, has erected a wooden house in the old Flemish style, chiefly with original materials. It is called *T' Lucashuys.* — The streets behind the Palais de la Nation have been lately reconstructed, and some of them are not yet completed (comp. p. 91).

In the RUE ROYALE (Pl. E, 4-1), midway between the Rue de la Loi and the Boulevard Botanique, is situated the *Place du Congrès*, adorned with the ***Colonne du Congrès** (Pl. 10; E, 3), a monument erected to commemorate the Congress of 4th June, 1831, by which the present constitution of Belgium was established, and Prince Leopold of Saxe-Cobourg elected king. The column, of the Doric order, 147 ft. in height, is surmounted by a statue of the king in bronze, by *W. Geefs.* The nine figures in relief below, representing the different provinces of Belgium, are by *Simonis.* The female figures in bronze at the four corners are emblematical of the Liberty of the Press, the Liberty of Education, both by *Jos. Geefs*, the Liberty of Associations, by *Fraikin*, and the Liberty of Public Worship, by *Simonis.* The names of the members of the Congress and of the provisional government of 1830 are recorded on marble tablets. The summit, which is reached by a spiral staircase of 192 steps (trifling

fee to the custodian), commands a magnificent panorama. The two bronze lions at the door are by *Simonis*. The foundation-stone of the column was laid by King Leopold I. in 1850, and the inauguration took place in 1859. At the foot of the flight of steps which descend to the lower part of the town are situated two *Marchés Couverts*.

The church of Ste. Marie de Schaerbeek is the most conspicuous object at the N. end of the Rue Royale, beyond the Boulevard (comp. p. 91).

The ***Cathedral** (*Ste. Gudule et St. Michel;* Pl. 8; E, 3) in the vicinity, situated on a somewhat abrupt slope overlooking the lower part of the town, is an imposing Gothic church consisting of nave and aisles, with a retro-choir, and deep bays resembling chapels. The church was begun about the year 1220, on the site of an earlier building, consecrated in 1047. A few traces of the transitional style of this period are still observable in the retro-choir. The rest of the choir, the transept, the arcades of the nave, and the S. aisle are early-Gothic, and were completed in 1273. The N. aisle, and the vaulting and windows of the nave were constructed between 1350 and 1450. The windows of the high choir and the unfinished W. towers date from the 15th cent., the large (N.) chapel of the Sacrament from 1534-39, the (S.) chapel of Notre Dame de Délivrance from 1649-53, and the whole was restored in 1848-56. The façade in its principal features rather resembles the German than the French Gothic style. The numerous statuettes recently placed in the niches and consoles of the portal are unfortunately out of keeping with the Gothic character of the building. The W. entrance is approached by a handsome flight of steps, completed in 1861.

The Interior (the works of art are shown from 12 to 4 only, when 1 fr., or, if a party, 50 c. each, must be contributed to the funds of the church, besides which the sacristan expects a fee for opening the chapels; entrance by the S. transept) is of simple but noble proportions, and measures 118 yds. in length by 55 yds. in breadth. The nave rests on twelve round pillars and six buttresses, the choir on ten round columns.

The beautiful **Stained Glass* dates from different periods, from the 13th cent. down to modern times. The finest is that in the *Chapel of the Sacrament (N.; adjoining the choir on the left), consisting of five windows presented in 1540-47 by five of the most powerfnl Roman Catholic potentates of Europe, in honour of certain wonder-working Hosts (comp. p. 88). Each window bears the portraits of the donors with their patron-saints: 1st window (beginning from the left), John III. of Portugal and his queen Catherine, a sister of Charles V.; 2nd, Louis of Hungary and his queen Maria, another sister of Charles V; *3rd, Francis I. of France and his queen Eleonora, a third sister of Charles V.; 4th, Ferdinand I. of Austria, brother of Charles V., and his queen; 5th (above the altar) Charles V. and his queen Eleonora Louise. The first two windows were executed by *Jan Haeck* from designs by *Michael Coxie*, the third is by *Bernard van Orley*, and the fifth is a skilful modern reproduction (1848), by Capronnier from designs by Navez, of the old one, which had been unfortunately destroyed. The representations in the upper half of the windows depict the story of the Hosts, which were stolen by Jews and sacrilegiously transfixed in their synagogue. The scoffers were so terrified by their miraculons bleeding that they determined to restore them; but their crime was denounced and expiated hy death. The top of the 5th window

represents the adoration of the Lamb and the Sacred Hosts. The Gothic altar in carved wood (by *Goyers*, 1849) is beautifully executed.

The windows of the Chapel of Notre Dame de Délivrance (S. side), executed in 1656 by *J. de la Baer* of Antwerp, from designs by *Theod. van Thulden*, are inferior both in drawing and colouring to those just described, but are notwithstanding excellent examples of 17th cent. art (school of Rubens). They represent episodes from the life of the Virgin, with portraits of Archduke Leopold (d. 1662), Archduke Albert (d. 1621), and the Archduchess Isabella Clara Eugenia (d. 1633); then Emp. Ferdinand II. (d. 1658) and Leopold I. (d. 1705). The same chapel contains a **Monument* in marble, by *W. Geefs*, to *Count Frederick Merode*, who fell in a skirmish with the Dutch at Berchem in 1830. The armorial bearings of the Merode family have the commendable motto: '*Plus d'honneur que d'honneurs*'. Over the monument, the Assumption, a large modern picture by *Navez*. This chapel also contains a marble monument to *Count Philip Merode* (d. 1857), an elder brother of the last named, a well-known Belgian statesman, by *Fraikin*, and one of the Spanish general *Count Isenburg-Grenzau* (d. 1664), the last of a noble Rhenish family.

The five stained-glass windows of the High Choir, dating from the middle of the 16th cent., contain portraits of Maximilian of Austria and his queen Mary of Burgundy; their son Philippe le Bel and his queen Johanna of Castile; Emp. Charles V. and Ferdinand, sons of the latter; and Philip II., son of Charles V., with his consort Mary of England. — Below is the monument of Duke John II. of Brabant (d. 1312) and his duchess Margaret of York, in black marble, with a recumbent lion in gilded copper, cast in 1610; opposite to it, the monument, with recumbent figure, of Archduke Ernest (d. 1595), brother of Emp. Rudolph II. and stadtholder of the Netherlands. Both monuments were erected by Archduke Albert (brother of Ernest) in 1610. A white marble slab covers the entrance to the burial-vaults of the princes of the House of Austria.

The Retro-Choir contains some stained glass, executed by *Capronnier* from designs by *Navez*, but wanting in depth of colouring. — In the chapel behind the high-altar is a Renaissance altar from the Abbaye de la Cambre (p. 96). The stained glass, bearing the arms of the Merode family, is also by *Capronnier* (1843). This part of the church, which is in the transition style (comp. p. 70), is to be restored.

Transept. *Stained glass: Charles V. and his queen, with their patron saints (N.); Louis III. of Hungary and his queen, by *Bernard van Orley*, 1538 (S.). Opposite the N. chapel, winged picture representing scenes from the life of St. Gudnle, by *Coxie* (1592); opposite the S. chapel, Crucifixion, by the same artist.

The well-executed and richly-coloured stained glass in the Nave is all by *Capronnier*, having been presented by the king, the royal family, and wealthy Belgian citizens, and put up in 1860-80; the subjects also refer to the story of the stolen Hosts (see p. 70), beginning in the S. aisle, by the transept. The window of the W. Portal, a Last Judgment by *F. Floris*, remarkable for the crowd of figures it contains, dates from 1528, but has been frequently restored. Four of the massive statues of the Twelve Apostles on the pillars of the nave (Paul, Bartholomew, Thomas, Matthew) are by *Jer. Duquesnoy;* three others (John, Andrew, Thaddæus) are by *Fayd'herbe* (d. 1694). The **Pulpit*, originally in the church of the Jesuits at Louvain, was executed in 1699 by the celebrated *Verbruggen*. It is a representation in carved wood of the Expulsion from Paradise. Among the foliage are all kinds of animals, — a bear, dog, cat, fox, eagle, vulture, peacock, owl, dove, squirrel, ape eating an apple, etc. Above is the Virgin with the Child, who crushes the head of the serpent with the cross. — In the aisles: confessionals by *Van Delen* (18th cent.); in the S. aisle is the monument of *Canon Triest* (d. 1846), noted at Brussels for his benevolence, by *Eug. Simonis;* a marble monument to *Count Cornet de Ways-Ruart*, by *Geefs*, 1872 (Faith supporting old age and elevating youth). The marble-reliefs of the stations on the way to Calvary are by *P. Puyenbroeck*. The government and the city have for many years expended considerable sums annually on the embellishment of the sacred edifice.

The Tower commands a beautiful view; ascent, 1 pers. 2 fr., 2 or more pers. 3 fr.

The handsome new building opposite the cathedral, to the N., is the ***Banque Nationale** (Pl. 4; E, 3), one of the most admirable modern buildings in Brussels, designed by *H. Beyaert* and *Janssens*, and completed in 1864, exhibiting a free treatment of the Louis Seize style. The allegorical figures of Industry and Commerce over the pediment are by *Leop. Wiener*, the rest of the sculptural ornamentation by *Houtstout*. The interior is also worth inspection (usual entrance in the Rue Berlaimont).

The Place Royale (Pl. E, 4), adjacent to the S.W. corner of the Park, owes its present appearance to the architect *Guimard*, 1778 (comp. p. 67). On the left stands the church of **St. Jacques sur Caudenberg** (*Froidmont*, 'cold mountain'; Pl. 16), a handsome and chaste edifice with a portico of the Corinthian order, begun by *Guimard* in 1776 on the site of an old Augustinian abbey, and completed by *Montoyer* in 1785. Above the portico are statues of Moses by *Olivier*, and David by *Janssens*. The tympanum contains a fresco, by *Portaels*, representing the Virgin as the comforter of the afflicted (1852). The interior contains, to the right and left of the choir, allegorical figures of the Old and New Testament, by Godecharle.

In front of the church rises the equestrian **Statue of Godfrey de Bouillon* (Pl. 60), the hero of the first Crusade, grasping the banner of the Cross in his right hand, probably the finest modern Belgian work of the kind, designed by *Simonis*. It was erected in 1848, on the spot where, in 1097, Godfrey is said to have exhorted the Flemings to participate in the Crusade, and to have concluded his appeal with the words '*Dieu li volt*' (God wills it).

Opposite is the *Montagne de la Cour*, which contains several of the most attractive shops in Brussels, and through which, in spite of its steepness, passes a constant stream of omnibuses, carriages, and other vehicles (comp. p. 88). — To the S.W., between the palace of the Count of Flanders and the new Palais des Beaux Arts, diverges the *Rue de la Régence* (p. 82).

The archway in the W. angle of the Place Royale leads to the **Palais de l'Industrie** (Pl. 45; D, 4), dedicated in 1829 '*Industriae et Artibus*', an extensive building, with two projecting wings which form a court facing the street and separated from it by a railing. It contains the polytechnic school and royal library, adjoining which, in the Ancienne Cour (see p. 73) to the E., are the picture-gallery and the natural history museum. — In the court is a statue in bronze (by *Jehotte*, 1846) of *Duke Charles of Lorraine*, stadtholder of the Netherlands from 1741 to 1780, under Maria Theresa.

The principal building, facing the visitor, contains the **Royal Library** (Pl. 5; admission, see p. 64), which consists of two departments; (1) MSS., and (2) printed books, maps, engravings, etc.

The DEPARTMENT OF THE MSS. consists chiefly of the celebrated *Bibliothèque de Bourgogne*, founded in the 15th cent. by Philippe le Bon, Duke of Burgundy, and contains about 22,000 MSS., comprising many of great value. It is especially rich in missals, some of which are illuminated with beautiful miniatures of the old Flemish school. Worthy of notice are: the missal of the Dukes of Burgundy, by *Attavante* of Florence (1485), afterwards in possession of Matthew Corvinus, King of Hungary; the chronicles of Hainault in seven folio volumes with miniature illustrations, and an illustrated title-page (the author Jacques de Guise presenting his work to Philip the Good), ascribed, though without sufficient grounds, to *Roger van der Weyden;* and a copy of Xenophon's Cyropædia, used by Charles the Bold. Also, '*Pardon accordé par Charles V. aux Gantois*' (p. 39) of 1540, MSS. as far back as the 7th cent., playing-cards manufactured at Ulm in 1594, autographs of Francis I., Henri IV., Philip II., Alva, Luther, Voltaire, Rubens, etc. Most of the books in the Burgundian Library are bound in red morocco. The most valuable MSS. have twice been carried away to Paris by the French.

The DEPARTMENT OF THE PRINTED BOOKS (400,000 vols.) is in the left wing of the Palais de l'Industrie. The original nucleus of the collection was the library of a M. van Hulthem, purchased by the state in 1837 for 315,000 fr., and incorporated with the old municipal library. The *Library Hall* (10-3; in summer 10-4; closed during Passion Week) contains a series of portraits of the sovereigns of the country down to Maria Theresa and Joseph II. In a cabinet here are exhibited some beautiful Chinese drawings. The Chambers grant an annual subsidy of 60-65,000 fr. for the support of the Library.

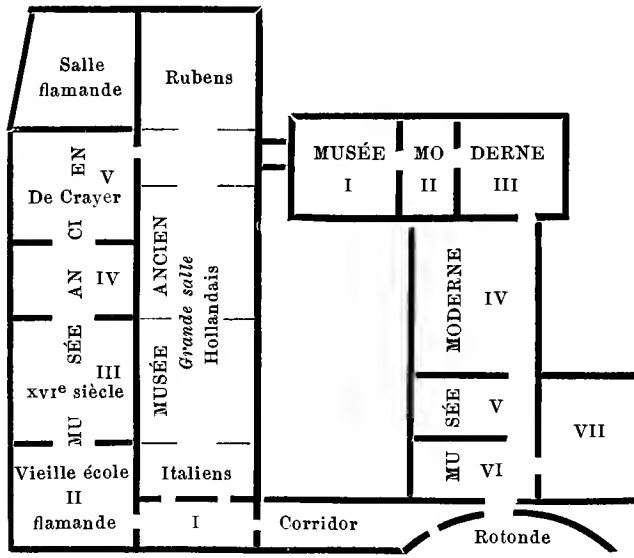
The admirably-arranged *Collection of Engravings* (100,000 in number) is worthy of notice. — The *Collection of Coins* is also of importance.

L'ANCIENNE COUR, a building adjoining the Palais de l'Industrie on the E., was the residence of the Austrian stadtholders of the Netherlands after 1731, when the old ducal palace (in the present Place Royale) was destroyed by fire. Part of the ground-floor is now fitted up as a library, and the upper story as a picture-gallery *(Musée)*, and the buildings in the court contain a cabinet of natural history. The chapel on the right of the entrance, erected in 1760, and devoted to Protestant worship in 1803, is known as *l'Eglise du Musée* (French and German services on Sundays).

The ****Musée de Peinture** (Pl. 41; D, 4), which was purchased from the city by the state in 1845, is growing in importance every year. Formerly inferior to the gallery at Antwerp, it must probably now be considered as the chief collection in Belgium. The Early Flemish School of the 15th cent. is represented by various important pictures, such as Adam and Eve by *Hubert van Eyck*, Madonna by *Petrus Cristus* (No. 42), the Legend of the lying empress and the innocent nobleman by *Dieric Bouts* (Nos. 30, 31), and the Holy Family by *Quinten Massys*. Flemish and Dutch art of the 17th cent. has also, through judicious purchases, gradually come to be most favourably represented. The pictures by *Rubens* at Brussels cannot indeed be compared, either in number or beauty, with those at Antwerp; but his Adoration of the Magi (No. 290) ranges among the finest treatments of this subject, and his portraits also deserve attention. The full-length portrait of Willem van Heythuysen (No. 416) and a half-length portrait (No. 415) by *Frans Hals*, the portraits by *Van der Helst* (Nos. 205, 206) and *Dow* (No. 186),

and the large Village Feast by *Teniers* (No. 449) may also be specified. — Good *Catalogue*, by *E. Fétis*, 1 fr. The names of the painters are affixed to the frames. As the collection is constantly being augmented, the pictures are often re-arranged, and some of the more recent acquisitions are not yet numbered.

The Entrance (comp. p. 64) is in the crescent at the N.W. end of the Place du Musée. From the circular entrance-hall we proceed through the glass-door to the left to the staircase, at the foot of which are a statue of Hercules by *Delvaux* and a group of bulls fighting, in bronze, by *L. Mignon* (1878). Sticks and umbrellas are left here with the custodian (no charge). [The door in the rotunda opposite the entrance-door leads to the inner court, on the left side of which is the hall containing the natural history collection (p. 82).]



At the top of the staircase we reach another rotunda, where a door to the left leads to the *Musée Ancien*, and another to the right to the *Musée Moderne*. Passing through the former we enter a Corridor, hung with Flemish tapestry of the 17th century. It also contains some sculptures, chiefly by modern Belgian artists: *W. Geefs*, *C. A. Fraikin* (Cupid taken captive), *Ad. Fassin*, *J. de Braekeleer*, *Eug. Simonis*, *J. J. Jaquet*, *Jos. Geefs* (Fallen Angel, one of his best-known works), *Barth. Frison*, etc. The cabinets contain terracotta sculptures of the 17th and 18th centuries.

Room I. Early German School, masters chiefly unknown. To the right, obliquely opposite the entrance: *19. *H. Holbein the Younger* (?), Portrait of Sir Thomas More; 4, 5. *Barth. de Bruyn* (School of Cologne), Portraits of a man and woman. — To the right, Early Italian Pictures of the 14th and 15th cent.: 11, 12. *Carlo Crivelli*, Madonna, St. Francis, both on a gold ground. — Farther on: 334. *Perugino* (?), Madonna with the Child and St. John, enclosed by a garland of fruit in terracotta as a frame. 362. *Christ. Amberger* (1500-1563), Portrait. *Luc. Cranach the Elder*, 364. Portrait of Dr. John Scheuren; 365, 366. Adam and Eve.

Room II. Early Flemish School of the 14-16th centuries. Most of the masters here also are unknown, as the number of pictures of this period which have come down to us certified by external evidence (*i.e.* by signature or documents) is comparatively limited. To the left: *Unknown Master*, Madonna, with St. Francis of Assisi and the donor, a winged picture; 1. *Herri met de Bles*, Temptation of St. Anthony.

On the end-wall: **Quinten Massys*, Holy Family (1509), purchased in 1879 for 240,000 fr. from the church of St. Peter at Louvain.

The principal picture represents the Virgin and Child, with two other holy women, and children, who appear to be learning to read. Behind them are four men, standing by an edifice in the Italian style, through the arches of which a distant landscape is visible. On the wings are the Death of S. Anne, and the Expulsion of Joachim from the Temple, the former particularly fine. This work differs very materially in character from the celebrated Pietà at Antwerp (p. 132). Its tone is sprightly and pleasing, while in drawing and colouring it is hardly inferior.

No. 15. *Jan Gossart*, surnamed *Mabuse*, Mary Magdalene washing the feet of Christ in the house of Simon the Pharisee, with the Raising of Lazarus on the left wing, and the Assumption of Mary Magdalene on the right.

Nos. 34-41. *School of Roger van der Weyden*, History of Christ, of little value; 42. *Pet. Cristus* (according to Weale), Virgin and Child.

Nos. 30, 31. *Dieric Bouts*, Justice of Otho III.

The subject is the mediæval tradition that the Emp. Otho beheaded a nobleman who had been unjustly accused by the Empress, but his innocence having been proved by his widow submitting to the ordeal of fire, Otho punished the empress with death. This picture was originally hung up in the judgment-hall of the Hôtel de Ville at Louvain, according to an ancient custom of exhibiting such scenes as a warning to evil-doers.

No. *13. *Hubert van Eyck*, Adam and Eve, two of the wings of the celebrated Adoration of the Immaculate Lamb in the church of St. Bavon at Ghent (see p. 35), ceded by the authorities to government, as being unsuitable for a church, in return for copies of the six wings at Berlin.

'It would be too much to say that Hubert rises to the conception of an ideal of beauty. The head (of Eve) is over large, the body protrudes, and the legs are spare, but the mechanism of the limbs and the shape of the extremities are rendered with truth and delicacy, and there is much power in the colouring of the flesh. Counterpart to Eve, and once on the left side of the picture, Adam is equally remarkable for correctness

of proportion and natural realism. Here again the master's science in optical perspective is conspicuous, and the height of the picture above the eye is fitly considered'. — *Crowe and Cavalcaselle, Early Flemish Painters*, 1872. — (Comp. p. xli.)

At the back are figures of the Erythræan Sibyl with a view of Ghent, and the Cumæan Sibyl, with an interior, by *Van Eyck.*

On the end-wall at the back: 98. *French School*, Edward VI. of England; 48. *Flemish School*, Descent from the Cross; 56. *Flemish School*, Willem van Croy; 458, 459. Maximilian II. and Anne of Austria as children; 27. *Bernard van Orley*, The physician George Zelle; 25. *Van Orley*, Pietà, with portraits of the donors on the wings.

Side Wall: 20. *Lambert Susterman*, known as *L. Lombard*, Last Supper; 33. *Roger van der Weyden* (?), Head of a weeping woman, faded; 23. *Memling*, Portrait of a man; 24. *Jan Mostert*, Miracles of St. Benedict; above, *Coninxloo*, Marriage at Cana and Jesus among the Scribes; 369. *B. van Orley*, Guillaume de Norman (1519); *21, *22. *Memling*, Portraits of W. Moreel, a patrician of Bruges, and his wife, models of plain burgess simplicity; 29. *Martin Schön*, Mocking of Christ; 370. *Unknown Master*, Crucifixion, with the weeping figures of the Virgin and St. John, and portraits of Francesco Sforza, Duke of Milan, and his family; 368. *B. van Orley*, Trials of Job; 14. *Jan van Eyck* (more probably by *Gerard David*, according to Mr. Crowe), Adoration of the Magi, the figures somewhat stiff though not unnatural, the colouring vigorous; 367. *Cornelis van Coninxloo*, Relatives of the Virgin; 8. *Jan van Coninxloo*, Death of St. Nicholas.

Room III. *Marten van Heemskerck* (properly *Van Veen*), Entombment, on the wings portraits of the donor and his wife with their patron-saints; 2. *Peter Brueghel the Elder* ('Peasant Brueghel'), Massacre of the Innocents, naïvely represented as occurring in the midst of a snow-clad landscape; 196. *Frans de Vriendt*, usually called *Floris*, Last Judgment; 3. *Brueghel the Younger* ('Hell-fire Brueghel'), Fall of the rebellious angels; 220. *Jac. Jordaens*, Allegorical representation of the vanity of this world; *Jordaens*, Eliezer and Rebecca, landscape by *Jan Wildens; Franc. Miller*, Landscape; 103. *J. d'Arthois*, Margin of a forest. — 163. *Michael van Coxie*, Last Supper; 418. *Corn. de Heem*, Fruit; 164. *M. van Coxie*, Death of the Virgin.

Room IV. 349. *Pieter Wouverman*, Riding-school; 425, 424. *Th. de Keyser*, Portraits; 250. *Fr. de Moucheron*, Landscape with a stag-hunt; 329. *P. Thys*, Martyrdom of St. Benedict; 143. *Ph. de Champaigne*, St. Benedict visited by a priest. (Several other scenes from the life of St. Benedict, formerly in this room, are at present unhung.) 104. *J. d'Arthois*, Landscape, with figures by the elder *Teniers; Dan. van Heil*, Skating scene; *Corn. de Baeilleur*, Adoration of the Magi; *Adr. van Utrecht*, Kitchen; *Frans Floris*, Adoration of the Magi, with the Evangelists on the wings, finished after

the death of Floris by his pupil *Jeronimus Francken*, 1571; 306. *G. Schalcken*, Light-effect; 116. *N. Berchem*, Landscape with ruins; 150, 137, 138, 139. *Ph. de Champaigne*, St. Benedict extinguishing a conflagration, Presentation in the Temple, St. Genevieve, St. Joseph; 120, 122. *Ferd. Bol*, Portrait of a woman, Philosopher; 430. *P. Neefs* and *Fr. Franck*, Interior of a church; 425, bis. *Ph. de Koninck*, Environs of Scheveningen; *Simon de Vos*, Portraits of Archduke Albert and his wife Isabella (p. xviii); *Poelenburg*, Girls bathing; 273. *A. Pynacker*, Stag-hunt; 330. *P. Thys*, Portrait; 414. *Gov. Flinck*, Portrait.

169. *Gasp. de Crayer*, Assumption of St. Catherine. The Museum contains in all 13 pictures by this master. — 248. *Ant. Moro*, Portrait; *Poelenburg*, Repose; 255. *Isaac van Nickele* (d. 1703), Interior of the Groote Kerk at Haarlem; 267. *P. Pourbus*, Portrait of J. van der Gheenst, Sheriff of Bruges; 105. *J. Asselyn*, The ford; 420. *M. d'Hondecoeter*, Entrance of a park; 152. *Ph. de Champaigne*, Portrait of himself.

Room V. 153. *Ph. de Champaigne*, Assumption; 413. *G. de Crayer*, Adoration of the Shepherds; *167. *De Crayer*, Miraculous draught of fishes, one of the painter's best works; 247. *Ant. Moro*, H. Goltzius; 109. *L. Bakhuizen* (?), Sea-piece; 275. *Jan van Ravesteyn*, Portrait of a woman; *Moucheron*, Landscape; 168. *De Crayer*, Martyrdom of St. Blaise, painted in 1667 when the artist was 86; 178. *De Crayer*, Conversion of St. Julian; 254. *A. van der Neer*, Moonlight scene; 289. *Rubens*, Coronation of the Virgin; 276. *Jan van Ravesteyn*, Portrait; 166. *Joos. van Craesbeeck*, Flemtsh tavern; 119. *F. Bol*, Portrait; 118. *Karel Em. Biset*, Tell and ihe apple, with the members of the St. Sebastian Archery Guild represented as on-lookers; *M. d'Hondecoeter*, Dead fowl; 209. *J. B. Huysmans*, Landscape with animals; 341, 342. *Marten de Vos*, Portraits; 311. *J. Siberechts*, Farm; 253. *P. Neefs*, Interior of Antwerp Cathedral; 207, 422. *Huchtenburgh*, Battles.

Adjoining is the Salle Flamande, an irregularly-shaped room containing a carved wooden chimney-piece and wainscoting, leather hangings of the 17th cent., and several ceremonial paintings. *Ant. Sallaert*, 300. The Infanta Isabella witnessing a competition of the Grand Serment Archers at Brussels, 301. Procession; 331. *G. Tilburg*, The Prince de Ligne, Prince de Chimay, Duke of Arenberg, and other knights of the Golden Fleece, on horseback; bronze relief of Leopold II. by *G. de Groot*. The windows command a good view of the lower town. We now (comp. the Plan, p. 74) enter the —

Large Gallery, which is divided by clustered columns into five sections. — We first enter, to the left, the —

First Section. To the right and left of the entrance: 141, 140. *Ph. de Champaigne*, SS. Stephen and Ambrose. Then farther on, to the left: 217. *Jordaens*, Allegorical representation of fertility;

216. *Jordaens*, St. Martin casting out a devil; *294, *295. *Peter Paul Rubens*, Portraits of the Archduke Albert and his consort, the Infanta Isabella (p. xviii); 287. *Rubens*, Assumption of the Virgin, the principal figure poor, painted for the church of the Jesuits at Antwerp; 191, 190. *Ant. van Dyck*, St. Francis of Assisi and St. Anthony of Padua; 288. *Rubens*, Pietà; 220. *Jordaens*, Vanity of the world, an allegory; 337. *Otto Vaenius (O. van Veen)*, Christ bearing the cross. — 237. *Peeter Meert*, The masters of the Guild of Fishmongers in Brussels; 285. *Rubens*, Way to Golgotha, painted in 1637 for the Abbey of Afflighem; 453. *Corn. de Vos*, The painter and his family. — 100. *J. d'Arthois*, Return from the festival, with figures by *Teniers the Elder;* 286. *Rubens*, Christ hurling thunderbolts against the wicked world, while the Virgin and St. Francis are interceding, painted for the Franciscans of Ghent; 292. *Rubens*, Venus in Vulcan's forge; 291. *Rubens*, Martyrdom of St. Livinus, whose tongue the executioner has torn out and offers to a hungry dog, one of the great master's most repulsive pictures, painted for the Church at the Jesuits at Ghent; 218. *Jordaens*, Satyr and peasant; 179. *De Crayer* and *J. d'Arthois*, Conversion of St. Hubert; *290. *Rubens*, Adoration of the Magi, painted for the Capuchin friars of Tournai; 338. *Otto Vaenius*, Mystie marriage of the Infant Saviour with St. Catherine.

Second Section: Portraits of Archduke Albert and his consort Isabella. — A passage leads hence into the rooms devoted to modern pictures (p. 80).

Third Section: Left wall: 192. *A. van Dyck*, Portrait of Delafaille, burgomaster of Antwerp; 419. *Hobbema*, Wood at Haarlem; *277. *Rembrandt*, Portrait of a man, 1641; 124. *Both*, Italian landscape; 171. *G. de Crayer*, SS. Anthony and Paul, the hermits; 261. *Ant. Palamedesz Stevaerts*, Male portrait; 180. *Alb. Cuyp*, Stable; *449. *David Teniers the Younger*, Flemish village-feast; 350. *Wynants*, Landscape; 296. *Jac. van Ruysdael*, Landscape; 219. *Jordaens*, Triumph of Prince Frederick Henry of Nassau, a fine sketch (comp. p. 235); 175. *G. de Crayer*, The Virgin as the patron-saint of the Archers of Grand Serment at Brussels; 454. *J. Weenix*, Game; 450. *Teniers the Younger*, Picture Gallery of Archduke Leopold William, 1651; 411. *J. T. Blankhof*, Sea-piece. — Right wall, returning to the upper end: *447. *Jan Steen*, The gallant offer; 297. *Jac. van Ruysdael*, Landscape; 431. *Aart van der Neer*, Pleasures of winter; *232. *Nic. Maes*, Old woman reading; 346. *Em. de Witte*, Interior of the church at Delft; *188. *A. van Dyck*, Martyrdom of St. Peter; *437, *438. *Rubens*, Portraits of Charles de Cordes and his wife (purchased for 130,000 fr.); 324. *Teniers the Younger*, The five senses; 314. *Fr. Snyders*, Game and fruit; 259. *Adr. van Ostade*, Peasant eating herrings; 351, 352. *Wynants*, Landscapes; 451. *W. van de Velde*, Sea-piece; *R. Ruysch*, Flowers; 320. *Jan Steen*, The 'Bean King' ('Le roi boit'); 455, bis.

Unknown Master, Portrait of an engraver; 319. *Jan Steen*, The operation; 189. *Van Dyck*, Drunken Silenus; *Ary de Vois*, A drinker; 347. *Phil. Wouverman*, Starting for the chase; 215. *Karel du Jardin*, Cavalier; 433. *Isaac van Ostade*, Woman winding thread; *415. *F. Hals*, Professor Hoornebeek of Leyden; 328. *Teniers the Younger* and *Van Uden*, Guard-room; 440. *Jac. van Ruysdael*, The Haarlemer Meer; *121. *Ferd. Bol*, Saskia van Ulenburgh, Rembrandt's first wife; 321. *H. van Steenwyk*, Church-interior.

Fourth Section. Left wall: 245. *Jan Molenaer*, Flemish tavern; 410. *Nic. Berchem*, Resting in a meadow; 244. *Jan Molenaer*, Tavern in Flanders; 416, bis. *De Heem*, Vanitas; 454, bis. *De Witte*, Church-interior; *423. *Karel du Jardin*, Returning to the stable; *416. *Frans Hals*, Portrait of William of Heythuysen, founder of the hospital of that name at Haarlem; 450,bis. *David Teniers the Younger*, View of a village; 325. *Teniers*, The village doctor; 239. *G. Metsu*, Breakfast; 318. *Jan Steen*, The 'Rederijker' (*i.e.* rhetoricians, or members of 'Rederijkamern'; these were literary clubs or debating societies, well known in the 16th and 17th centuries, which met on festive occasions to hold recitations and debates); *205. *Bart. van der Helst*, Portrait of himself; 240. *A. van der Meulen*, Army of Louis XIV. besieging Tournai; 206. *Barth. van der Helst*, Portrait of a woman; 298. *Dav. Ryckaert*, Chemist in his laboratory; *186. *G. Dow*, The painter drawing a Cupid by lamplight; 348. *Ph. Wouverman*, Hunt; *Aart van der Neer*, The Yssel by moonlight; 293. *Rubens*, Martyrdom of St. Ursula and her companions, a small sketch; 326. *Teniers*, Flemish landscape; 128. *Adr. Brouwer*, Brawl in an ale-house. — Right wall, from the top of the room: 252. *P. Neefs*, Interior of Antwerp Cathedral; 421. *M. d'Hondecoeter*, Cock crowing; *Jan Brueghel* ('Velvet Brueghel'), Autumn; 409. *Pieter Aertsen*, The cook; 203. *De Heem*, Fruit; 455. *Wynants*, Landscape; 412, bis. *Govert Camphuysen*, Rustic interior; 260. *Isaac van Ostade*, Travellers resting; *Rubens*, Portrait of a man (1619); 268. *P. Pourbus*, Portrait; 129. *'Velvet' Brueghel*, St. Norbert preaching against heresy at Antwerp.

Fifth Section. Italian and Spanish pictures of little importance: 236. *Parmeggianino*, Holy Family; 335. *Andrea del Sarto* (?), Jupiter and Leda (described by Mr. Crowe as an inferior school-piece); 281, 282. *Tintoretto*, Portraits; 199. *Claude Lorrain*, Landscape; 235. *Maratta*, Madonna with the Child and St. Francis; 339. *Velazquez*, Two children; 251. *Murillo*, Franciscan monk; 185. *Dosso Dossi* (?), Jesus in the house of Simon the Pharisee. — Narrow wall: 130. *P. Veronese*, Juno strewing her treasures on Venice. — Farther on: 448. *Strozzi* (of Genoa), Portrait; 132. *P. Veronese*, Holy Family with SS. Theresa and Catherine; 135. *Ann. Carracci*, Diana and Actæon; 113. *Baroccio*, Calling of Peter and Andrew; 158, 157, 159. *Al. Sanchez Coello*, Portraits of Margaret of Parma, and Joanna and Maria of Austria, daughters of Charles V.; 131. *Paolo Veronese*,

Adoration of the Shepherds; 355. *Italian School* (16th cent.). Madonna with the Child and St. John.

We now retrace our steps to the second section of this hall, and turn to the right into the GALLERY OF MODERN PAINTINGS, founded in 1835, and transferred hither from the Palais Ducal (p. 69) in 1877. It consists of about 180 works by Belgian masters. The subject and painter of each picture are indicated by inscriptions.

ROOM I. From the right: *Fr. Jos. Navez*, Athalie and Joas. — *H. Leys*, Rich and poor; *David*, Study of a head; *Van Brée*, Rubens and his family in a garden; *Th. Fourmois*, The marsh; **H. Leys*, Funeral mass for Berth. de Haze, armourer of Antwerp; *Fourmois*, Mill; *G. J. Herreyns*, Adoration of the Magi. — *J. Kindermans*, Scene in the Ardennes; *Van Brée*, Sixtus V. when a boy; *Navez*, Hagar and Ishmael; *Ingres*, Virgil reading the Æneid aloud.

ROOM II. To the right: *L. de Winne*, Full-length portrait of Leopold I.; *Gallait*, Leopold II. and his queen.

ROOM III. *P. J. Clays*, Sea at Ostend; *L. Robbe*, Bull attacked by dogs. — *André Hennebicq*, Labourers in the Roman Campagna; *Ch. Ooms*, The forbidden book. — *Gallait*, Art and Liberty. — **Henri Bource*, Bad news; *Fr. Stroobant*, The old guild-houses in the market-place at Brussels; *Ferd. Pauwels*, Widow of Jaques van Artevelde.

ROOM IV. (large room). To the right: *P. J. Clays*, Calm on the Schelde; *Ch. Tschaggeny*, Diligence in the Ardennes. Above the last, *Van Brée*, Interior of St. Peter's at Rome on Corpus Christi Day. — *E. de Block*, Reading the Bible; *Louis Robbe*, Cattle; *Flor. Willems*, Adorning the bride; *Al. Robert*, Plundering of the Carmelite Convent in Antwerp at the end of the 16th cent.; *Eug. Verboeckhoven*, Flock of sheep; *Jos. Stevens*, Streets of Brussels in the morning. — **Louis Gallait*, Abdication of Emperor Charles V., a master-piece of composition, drawing, and colouring (1841): Charles V. is under the canopy of the throne, supported on the left by William of Orange, at his feet kneels his son Philip II., on the right is his sister Maria of Hungary in an arm-chair, to the left Cardinal Granvella. *A. Thomas*, Judas on the night after the condemnation of Jesus; *Al. Robert*, Signorelli painting his dead son; *Ch. de Groux*, Junius preaching the Reformation in a house at Antwerp, with the light from the stake shining through the window; *G. Wappers*, Charles I. on the way to the scaffold; *Ed. Hamman*, Adrian Willaert playing the organ in the monastery at Bruges. — *De Haas*, Cattle; *Jos. Stallaert*, Death of Dido. — **J. Czermak*, Spoils of war in the Herzegovina (Christian girl captured for the slave-market by Bashi Bazouks); *J. Stevens*, Dog-market in Paris; *Al. Markelboch*, Rhetoricians of Antwerp preparing for a debate (comp. p. 79); *Portaels*, Box in the theatre at Pest; *L. J. Mathieu*, Entombment; — **Ch. Verlat*, Godfrey de Bouillon at the

storming of Jerusalem; *Fourmois*, Landscape; *Leys*, Joyful entry of Charles V. into Antwerp (repetition of the fresco in the Hôtel de Ville at Antwerp, see p. 127); *W. Roelofs*, Landscape; **Leys*, Restoration of the Roman Catholic service in Antwerp Cathedral; *Eug. Verboeckhoven*, Shepherd in the Roman Campagna; *E. Wauters*, The Prior of the Augustinian monastery to which Hugo van der Goes had retired tries to cure the painter's madness by means of music; **Jos. Lies*, Baldwin VII. of Flanders punishing robber-knights; *L. Gallait*, Johanna the Mad by the corpse of her husband Philip the Handsome.

Room V. *J. P. Clays*, Antwerp Roads; *F. Bossuet*, Abbey of St. Amand at Rouen; *Madou*, Festival; *J. Quinaux*, Scene in Dauphiné; *Leys*, Studio of the painter Frans Floris. — *J. Robie*, Flowers and fruit; *Alf. Stevens*, Lady in a light pink dress; *Verlat*, Sheep-dog and eagle; *Hipp. Boulenger*, Avenue at Tervueren. — *Cam. van Camp*, Death of Mary of Burgundy (p. 16). — *Th. Gérard*, Village festival in Swabia; *L. Robbe*, Cattle.

Room VI. *J. B. van Moer*, View in Brussels in 1866; *J. Coomans*, Loving cup. — *Ad. Dillens*, Recruiting in the Austrian Netherlands; *C. Meunier*, Peasants of Brabant defending themselves in 1797; *Fel. de Vigne*, Sunday morning in winter; **De Groux*, Saying grace; *Ad. Dillens*, Skaters. — *Lamorinière*, Scene near Edeghem; **De Groux*, Drunkard by the corpse of his wife, who has died of grief and destitution. — *De Braekeleer*, The geographer; *Madou*, Casting lots. — We now turn to the left and enter —

Room VII., which contains several large pictures. To the left: **E. de Bièfve*, The Compromise, or Petition of the Netherlandish nobles in 1565. Count Hoorne is represented as signing the document, Egmont in an arm-chair; at the table Philip de Marnix, in a suit of armour; in the foreground William of Orange, in a blue robe; beside him, Martigny in white satin, and behind him the Duc d'Arenberg. The Count Brederode, under the portico to the left, is inviting others to embrace the good cause. This picture and Gallait's Abdication of Charles V. mark a new epoch in the history of modern Belgium art. They were exhibited in most of the European capitals in 1843, where they gained universal admiration, and they have contributed materially to the development of the realistic style of painting, in which colour plays so prominent a part. — *E. Slingeneyer*, Battle of Lepanto. *G. Wappers*, Beginning of the Revolution of 1830 at the Hôtel de Ville in Brussels; the people tearing the proclamation (24th Sept.) of Prince Frederick of the Netherlands. — *H. Decaisne*, Belgium crowning her distinguished sons, from Charlemagne down to the 17th cent. (an allegorical work). — **N. de Keyser*, Battle of Worringen (1288); Siegfried of Westerburg, Archbishop of Cologne, standing before his captors Duke John I. of Brabant and Count Adolph of Berg. — Among the smaller pictures, by the door: *A. de Knyff*, Forest of Stelen; on

the back-wall, *N. de Keyser*, Justus Lipsius; *J. van Lerius*, Erasmus; *De Braekeleer*, The Golden Wedding, and Distribution of fruit at a school ('le compte de la mi-carême').

The **Natural History Collection** on the ground-floor (admission, see p. 64) is the most extensive in Belgium. The mineralogical department embraces a considerable collection of minerals from Russia, presented by the Prince of Orange, a very complete collection of fossils found in Belgium, curiosities of the flint period, etc.

Above the Nat. Hist. Collection, on the second floor, there is at present a Galerie Historique, containing pictures and busts relating to events or persons of importance in the history of Belgium, some of them possessing artistic merit (closed at present).

The Rue de la Régence (Pl. D, 4, 5), which leads to the S.W. from the Place Royale (p. 72), is now one of the finest streets in Brussels. Immediately to the left stands the **Palais du Comte de Flandre** (Pl. 49), which contains a handsome staircase and is embellished with sculptures by *Van der Stappen* and pictures by *E. Wauters*, *Verlat*, *Stallaert*, and others. On the right is the new **Palais des Beaux Arts**, a building in the classical style, by *Balat*; the portal of which is flanked by four massive granite columns with bronze bases and capitals. In the interior is a large hall intended for art-exhibitions.

The street crosses the Rue de Ruysbroeck by means of a small viaduct, called the *Pont de la Régence*, and soon reaches the Petit Sablon (or *Kleine Zaavelplaats*; Pl. D, 5), a square embellished with grass and flowers. To the right rises the church of —

Notre Dame des Victoires (Pl. 24; D, 5), also called *Notre Dame du Sablon*, founded in 1304 by the guild of Cross-bowmen, but almost entirely rebuilt in the 15th and 16th centuries. It has lately been purged of disfigurements, and is now undergoing a thorough restoration.

The Interior, which has been recently restored, measures 71 yds. in length by 28 yds. in breadth (61 yds. across the transepts). A tablet of black marble in the S. transept records that the remains of the author *Jean-Baptiste Rousseau*, who died in exile at Brussels in 1741, were transferred hither in 1842 from the Church des Petits-Carmes (see p. 83). — The adjacent 1st Chapel in the S. Aisle contains the monument of *Count Flaminio Garnier*, secretary of the Duke of Parma, consisting of six reliefs in alabaster from the life of the Virgin (about 1570; lately restored). The 2nd Chapel contains a monument erected in 1856 to *Aug. dal Pozzo*, *Marquis de Voghera* (d. 1781), commander of the Austrian forces in the Netherlands. — The burial-chapel (17th cent.) of the Princes of Thurn and Taxis, in the N. Transept, sumptuously adorned with black and white marble, contains sculptures of no artistic merit; a St. Ursula over the altar, by *Hen. Duquesnoy*, merits attention; on the right is an angel holding a torch, by *Grupello*; in the dome are numerous family armorial bearings. — The Choir contains mural paintings of saints, being an exact reproduction of the originals of the 15th cent. discovered here in 1860 in a state beyond restoration; also some stained glass of the 15th century. — The pulpit, carved in wood, is borne by the symbols of the four Evangelists.

At the upper end of the Petit Sablon rises the **Monument of**

Counts Egmont and Hoorne, by *Fraikin*, which formerly stood in front of the Maison du Roi (p. 87). The lower part is a fountain, above which rises a square pedestal in the later Gothic style. The two small bronze figures on the right and left are soldiers of the corps commanded by the two counts. The colossal figures in bronze above represent Egmont and Hoorne on their way to execution. — Behind the monument is the —

Palace of the Duc d'Arenberg (Pl. 44; D, 5), once the residence of Count Egmont, erected in 1548, restored in 1753, with a modern right wing. It contains a small but choice picture-gallery (admission, see p. 64).

The PICTURES are all in excellent preservation, and furnished with the names of the artists. — Long Room, to the left of the entrance: *Rembrandt*, or more probably *Sal. Koninck*, Tobias restoring his father's sight; *Van Dyck*, Portrait of a Spanish countess; *Craesbeeck*, His own studio; *A. van Ostade*, *A. Brouwer*, Tavern scenes; *Jac. van Ruysdael*, Waterfall; *Hobbema*, Landscape; *P. Potter*, Resting in a barn; *Rubens*, Two portraits and three sketches of angels' heads; *Berck-Heyde*, Canal; *P. de Hooch*, Interior; *G. Dow*, The painter and his wife; *G. Metsu*, The billet-doux: *Jan van der Meer van Delft*, Girl; *Jan Steen*, Wedding at Cana; *Rubens*, Small portrait; *A. van der Neer*, Moonlight on the sea (1644); *G. Dow*, Old woman counting money; *G. Terburg*, Musical entertainment; *Jordaens*, 'Zoo de ouden zongen, zoo piepen de jongen' (when the old quarrel, the young squeak); *Teniers*, Playing at bowls; *G. Dow*, Hermit; *N. Maes*, The scholar; *G. Mieris*, Fishwoman. — Above the door: *Berck-Heyde*, Inner court of the Amsterdam Exchange. — To the right of the door: *J. Ruysdael*, Landscapes; *A. Cuyp*, Horses; *D. Teniers*, Farmyard, Peasant smoking; *Van der Helst*, Dutch wedded couple, Portrait of a man; *A. van Dyck*, Portrait of a Duc d'Arenberg; *Teniers*, Man selling shells; *Fr. Hals*, The drinker; *Everdingen*, Waterfall; *Terburg*, Portrait; *Fr. Hals*, Two boys singing; *Rubens*, Two portraits and a sketch. — On the window-wall: Portrait of Marie Antoinette, painted in the Temple by *Koharsky*, shortly before the unfortunate queen was removed to the Conciergerie.

The LIBRARY contains antique vases, statuettes, and busts in marble, including the admirable **Head of Laocoon*, found about the year 1710 under a bridge in Florence, and purchased by an ancestor of the duke. It is supposed to be an Italian copy of the head of the well-known Roman Laocoon (a cast of which is placed beside it for comparison), executed soon after the ancient sculpture was discovered in 1506.

The adjoining *Gardens* are kept in admirable order (fee 1 fr.).

A few houses above the palace, to the left, is the prison of *Les Petits Carmes* (Pl. 52; D, 5), the front of which (set apart for female convicts) was built in 1847 by *Dumont* in the English Gothic style. It is fitted up with cells for solitary confinement. A Carmelite monastery formerly occupied this site.

Somewhat higher up stood the house of Count Kuylenburg, memorable under Philip II. as the place of assembly of the Netherlands nobles who began the struggle against the supremacy of Spain. Here, on 6th April, 1566, they signed a petition (*'Request'*) to the viceregent Margaret of Parma (natural daughter of Charles V. and sister of Philip II.), praying for the abolition of the inquistorial courts, after which between three and four hundred of the confederates proceeded on horseback to the palace of the Duchess. At the moment when the petition was presented, Count Barlaimont, one of the courtiers, whispered to the princess, whose apprehensions had been awakened by the sudden appearance of the cortége, '*Madame, ce n'est qu'une troupe de gueux*' (i.e., beggars), in allusion to their supposed want of money. The epithet was overheard, and ra-

pidly communicated to the whole party, who afterwards chose it for the name of their faction. On the same evening several of their number, among whom was Count Brederode, disguised as a beggar with a wooden goblet *(jatte)* in his hand, appeared on the balcony of the residence of Count Kuylenburg and drank success to the 'Gueux'; while each of the other confederates, in token of his approval, struck a nail into the goblet. The spark thus kindled soon burst into a flame, and a few years later caused the N. provinces of the Netherlands to be severed from the dominions of Spain. The Duke of Alva, after having ordered Counts Egmont and Hoorne to be arrested in the above-mentioned house, and the flag of Spain to be again displayed, gave vent to his indignation by ordering it to be razed to the ground.

The following portion of the Rue de la Régence was constructed within the last few years. To the left stands the new **Conservatoire de Musique** (Pl. 11; D, 5), designed by *Cluysenaar*. The upper floor of the left wing contains an interesting collection of old musical instruments from the 16th cent. onwards, which was augmented in 1879 by the acquisition of the Tolbecque collection from Paris (adm. on Thurs., 2-4). — On the same side, farther on, rises the new **Synagogue** (Pl. 63), a building in a simple and severe style by *De Keyser*.

The new **Palais de Justice** (Pl. C, D, 5), which terminates the Rue de la Régence on the S., an edifice designed on a most ambitious scale by *Poelaert*, has been in progress since 1866 under the superintendence of *Wellens*, and will not be completed in the interior for several years more. The substructions rendered necessary by the unevenness of the site have added greatly to the magnitude of the task. The ground-plan forms a huge rectangular area, 200 yds. long by 187 yds. broad, or about 37,000 sq. yds. in extent (larger than St. Peter's at Rome), of which 5000 are taken up by side-rooms, vestibules, galleries, and the Salle des Pas Perdus (waiting-hall). The principal front faces the Rue de la Régence. The general architecture of the building, an imitation of the Græco-Roman, in which all curved lines have been avoided, and the rectilineal termination of the porch, which is enclosed by huge pilasters, impart to the edifice an air of plain severity in admirable keeping with its destination. The centre of the rectangle, occupied by the vast Salle des Pas Perdus, is surmounted by a huge dome, 270 ft. high in the interior and 400 ft. in total height. The cost of the building will probably exceed 50,000,000 fr. (2,000,000 *l.*).

Near the Petit Sablon (p. 82) is the Grand Sablon (*Groote Zaavelplaats*; Pl. D, 4), the largest *Place* in the city, in the centre of which is an insignificant monument erected by the Marquis of Aylesbury in 1751, in recognition of the hospitality accorded to him at Brussels.

The old *Palais de Justice* (Pl. 46), a dingy edifice, entered from the Rue de Ruysbroeck, stands on the N. side of the Grand Sablon. It was formerly a Jesuit monastery. The façade, with a portico in front in imitation of the temple of Agrippa at Rome, is

turned towards the small *Place* on the north-west. In this *Place* rises the marble statue of *Alex. Gendebien* (d. 1869), a member of the provisional government of 1830, by Ch. Van der Stappen, erected in 1874. The wing facing the Rue de la Paille contains the *Archives* of the kingdom.

In the *Rue Haute*, or *Hoogstraet*, in the immediate vicinity, is situated the Gothic **Notre Dame de la Chapelle** (Pl. 23; C, 4), begun in 1216 on the site of an earlier chapel; the choir and transept date from the middle of the 13th cent., and the nave and W. towers were completed in 1483.

The INTERIOR (concierge, Rue des Ursulines 24) is worthy of a visit on account of the numerous frescoes (Chapelle de la Sainte Croix, to the right of the choir) and oil-paintings (14 Stations of the Cross) by *Van Eycken* (d. 1853). The second chapel in the S. AISLE contains the tomb of the painter *Jan Brueghel* ('Velvet Brueghel'), with a picture by him (Christ giving the keys to Peter). In the 4th Chapel, **De Crayer*, Christ appearing to Mary Magdalene. — Adjoining the principal entrance is the monument of the painter *Lens*, 'régénérateur de la peinture en Belgique' (d. 1822), by *Godecharle*. In the corner, tomb of a Pastor Willaert with a female figure in an attitude of prayer, by *Teurlinckx* (1870). — The 1st Chapel in the N. AISLE contains the tomb of the painter *Sturm* (d. 1844), with medallion-portrait by *Teurlinckx*. In the N. chapel of the choir: Landscapes by *J. d'Arthois* (d. 1665) and *Achtschelling* (d. 1731); Monument of the Spinola family by *Plumiers* (d. 1721). On a pillar a monument, with bust, to *Duke Ch. Alex. de Croy* (d. 1624). A tablet of black marble at the back of the pillar, put up by Counts Merode and Beaufort in 1834, bears a long Latin inscription to the memory of *Francis Anneessens*, a citizen of Brussels, and a magistrate of the Quarter of St. Nicholas, who was executed in the Grand Marché in 1719 for presuming to defend the privileges of the city and guilds against the encroachments of the Austrian governor (the Marquis de Prié). — N. side-altar, *Van Thulden*, Intercession for souls in Purgatory. S. side-altar, *De Crayer*. S. Carlo Borromeo administering the Sacrament to persons sick of the plagne. — The CHOIR has recently been decorated with fine polychrome paintings by *Charle-Albert*. The somewhat incongruous high-altar was executed from designs by *Rubens*. — The carving on the pulpit, by *Plumiers*, represents Elijah in the wilderness, and is simpler and in better taste than that of the pulpit in the cathedral.

The Rue Haute ends at the Porte de Hal (p. 92).

In the centre of the lower part of the town lies the ****Place de l'Hôtel de Ville**, or market-place (Pl. D, 3), 120 yds. long and 74 yds. wide, in which rise the Hôtel de Ville and several old guild-houses. It is one of the finest mediæval squares in existence, presenting a marked contrast to the otherwise modern character of the city, and occupies an important place in the annals of Belgium. In the spring of 1568 twenty-five nobles of the Netherlands were beheaded here by order of the Duke of Alva, the most distinguished victims being Lamoral, Count Egmont, and Philip de Montmorency, Count Hoorne.

The ***Hôtel de Ville** (Pl. 31) is by far the most interesting edifice in Brussels, and one of the noblest and most beautiful buildings of the kind in Belgium. It is of irregular quadrangular form, 66 yds. in length and 55 yds. in depth, and encloses a court. The

principal façade towards the market-place is in the Gothic style, the E. half having been begun in 1402, the W. in 1443. The graceful tower, 370 ft. in height, which, however, for some unexplained reason does not rise from the centre of the building, was completed in 1454. The first architect is said to have been *Jacob van Thienen* (1405), and the next *Jan van Ruysbroeck* (1448), a statue of whom adorns the first niche in the tower. The façade has lately been restored. It is doubtful whether the niches on the façade were all intended to receive statuettes, or were in some cases meant to be purely decorative; at all events the central story of the S. wing and the tower now seem overladen by the multitude of modern statues of Dukes of Brabant with which they have been adorned. The open spire, which was damaged by lightning in 1863, terminates in a gilded metal figure of the Archangel Michael, which serves as a vane, 16 ft. in height, but apparently of much smaller dimensions when seen from below. It was executed by *Martin van Rode* in 1454. The back of the Hôtel de Ville dates from the beginning of the 18th century. In the court are two fountains of the 18th cent., each adorned with a river-god, that on the right by *Plumiers*.

The concierge (fee 1 fr.), who lives in the passage at the back, shows the INTERIOR of the Hôtel de Ville (see p. 64). The rooms and corridors contain several pictures (*Stallaert*, Death of Eberhard T'serclaes, 1388, a magistrate of Brussels; *Coomans*, Defeat of the Huns at Châlons, 451), and portraits of former sovereigns, among whom are Maria Theresa, Francis II., Joseph II., Charles VI., Charles II. of Spain, etc.; in the following passage, the Emperor Charles V., Philip III. of Spain, Philip IV., Archduke Albert and his consort Isabella, Charles II. of Spain, and Philip II. in the robe of the Golden Fleece. In the spacious SALLE DU CONSEIL COMMUNAL, on the first floor, Counts Egmont and Hoorne were condemned to death in 1568. The present decoration of the hall, with its rich gilding, recalling the palace of the Doges at Venice, dates from the end of the 17th century. The ceiling-painting, representing the gods in Olympus, is by *Victor Janssens*. The same artist designed the tapestry on the walls, of which the subjects are the Abdication of Charles V., the Coronation of Emp. Charles VI. at Aix-la-Chapelle, and the 'joyeuse entrée' of Philippe le Bon of Burgundy, i.e., the conclusion of the contract of government between the sovereign, the clergy, the nobility, and the people. On an adjacent table, in a chased and gilded copper salver, are the keys of the city, which were presented to the regent on that occasion. — The large BANQUET HALL, 65 yds. long and 27 yds. wide, recently decorated with beautiful Gothic carved oak, from designs by *Jamaer*, also deserves notice. The tapestry, representing the guilds in characteristic figures, was executed at Malines from designs by *W. Geets*. — The SALLE D'ATTENTE contains views of old Brussels, before the construction of the present new and spacious streets (pp. 89, 90), by *J. B. van Moer*, 1873. — The SALLE DES MARIAGES is also lined with oaken panelling. — The STAIRCASE is adorned with two pictures by *Em. Wauters:* John III., Duke of Brabant, resigning to the guilds of Brussels the right of electing the burgomaster (1421), and Mary of Burgundy swearing to respect the privileges of the city of Brussels (1477).

The TOWER (the key of which is generally entrusted by the concierge to one of the porters in the neighbourhood, 1 fr.) commands an admirable survey of the city and environs. To the S. the Lion Monument on the Field of Waterloo is distinctly visible in clear weather. The best hour for the ascent is about 4 p.m.

Opposite the Hôtel de Ville is the ***Halle au Pain** (Pl. 35; D, 3), better known as the *Maison du Roi*, formerly the seat of some of the government authorities. The building was originally erected in 1514-25, partly in the Gothic and partly in the Renaissance style, restored about 1767 in egregiously bad taste, and rebuilt in 1877-80 according to the original plan. Counts Egmont and Hoorne passed the night previous to their execution here, and are said to have been conveyed directly from the balcony to the fatal block by means of a scaffolding, in order to prevent the possibility of a rescue by the populace.

The ***Guild Houses** in the Grande Place are well worthy of notice. They were re-erected at the beginning of last century, after having been seriously damaged during the bombardment by Louis XIV. in 1695. The old hall of the *Guild of Butchers* on the S. side is indicated by a swan. The *Hôtel des Brasseurs*, recently restored with considerable taste, bears on its gable an equestrian statue of Duke Charles of Lorraine (p. 72), designed in 1854 by *Jaquet*. On the W. side is the Maison de la Louve, or *Hall of the Archers*, which derives its name from a group representing Romulus and Remus with the she-wolf. To the left of the Louve is the *Hall of the Skippers*, the gable of which resembles the stern of a large vessel, with four protruding cannon; to the right of the Louve, the *Hall of the Carpenters* (1697), richly adorned with gilding. The extensive building occupying almost the entire S.E. side of the square was formerly the public Weighing House.

At the back of the Hôtel de Ville, about 200 yds. to the S.W., at the corner of the Rue du Chêne and the Rue de l'Etuve, stands a diminutive figure, one of the curiosities of Brussels, known as the MANNIKIN FOUNTAIN (Pl. 36; C, 4). He is a great favourite with the lower classes, and is invariably attired in gala-costume on all great occasions. When Louis XV. took the city in 1747, the mannikin wore the white cockade, in 1789 he was decked in the colours of the Brabant Revolution, under the French régime he adopted the tricolours, next the Orange colours, and in 1830 the blouse of the Revolutionists. Louis XV., indeed, invested him with the cross of St. Louis. He now possesses eight different suits, each of which is destined for a particular festival, and even boasts of a valet, who is appointed by the civic authorities and receives a salary of 200 fr. per annum. Some years ago an old lady bequeathed him a legacy of 1000 florins. In 1817 the figure was carried off by sacrilegious hands, and his disappearance was regarded as a public calamity. The perpetrator of the outrage, however, was soon discovered, and the mannikin reinstated amid general rejoicings.

In the Rue Marché-aux-Herbes, near the N.E. corner of the Grande Place, is the entrance to the **Galerie St. Hubert,** or *Passage* (Pl. 27; D, 3), constructed from a plan by *Cluysenaar* in 1847, a spacious and attractive arcade with tempting shops (234 yds. in length, 26 yds. in width, and 59 ft. in height). It connects the Marché-aux-Herbes with the Rue des Bouchers (*Galerie de la Reine*), and farther on with the Rue de l'Ecuyer (*Galerie du Roi*, with the *Galerie des Princes* diverging on one side). The sculptural decorations are by *Jaquet*. In the afternoon between 1 and 3

o'clock, especially in wet weather, the passage is a favourite promenade of the exquisites of Brussels, while at a later hour the working-classes flock to it to rejoice in the brilliant gaslight, and to gaze admiringly at the shop-windows. (Cafés, shops, and theatre, pp. 62, 63.)

About 150 yds. higher, in the Rue de la Madeleine, and also in the Rue Duquesnoy and Rue St. Jean, are entrances to the **Marché Couvert** (Pl. D, 4), or *Marché de la Madeleine*, an extensive market-place for fruit, vegetables, and poultry, erected by *Cluysenaar* in 1848. Like the Halles Centrales (p. 90), it is well worth visiting in the early part of the morning. A gallery in the interior, chiefly occupied by dealers in flowers and game, runs round the whole building. Adjoining this gallery is another occupied by dealers in second-hand books.

The Rue de la Madeleine (Pl. D, 4) contains numerous houses with façades of the 17th cent. in the Renaissance style. It is continued by the busy Montagne de la Cour, which leads to the Place Royale (p. 72). — A side-street between the Rue de la Madeleine and the Montagne de la Cour leads to the left to the **University** (Pl. 74; D, 4), an 'université libre', established in the old palace of Cardinal Granvella, Rue de l'Impératrice, near the Palais de l'Industrie. It was founded by the liberal party in 1834, as a rival of the Roman Catholic University of Louvain (p. 172), and comprises the faculties of philosophy, the exact sciences, jurisprudence, and medicine, along with a separate pharmaceutical institution. The *Ecole Polytechnique*, founded in 1873, embraces six departments: mining, metallurgy, practical chemistry, civil and mechanical engineering, and architecture. The number of students is upwards of 1000. The court is adorned with a *Statue of Verhaegens* (d. 1862), one of the founders, who, as the inscription records, presented a donation of 100,000 fr. to the funds, by Geefs.

A few paces from the University, in the Rue des Sols, is the so-called *Chapelle Salazar*, or *de l'Expiation* (Pl. 9; D, 4), erected in 1436 as an 'expiation' for a theft of the host from St. Gudule in 1370 (see p. 70), and occupying the site of the synagogue where the sacred wafers were profaned. It has recently been restored; the interior is gaudily decorated (mural paintings by G. Payen).

The busy streets to the N. of the market and the Passage St. Hubert lead to the Place de la Monnaie (Pl. D, 3), in which rises the royal **Théâtre de la Monnaie** (Pl. 65), with a colonnade of eight Ionic columns, erected by the Parisian architect *Damesne* in 1817. The basrelief in the tympanum, executed by *Simonis* in 1854, represents the Harmony of Human Passions (in the centre, Harmony, surrounded by allegorical figures of heroic, idyllic, lyric, and satiric poetry; on the left Love, Discord, Repentance, and Murder; on the right Lust, Covetousness, Falsehood, Hope, Grief, and Consolation). The interior, which was remodelled after a fire

in 1855, is decorated in the Louis XIV. style and can contain 2000 spectators. — Opposite the theatre is the *Hôtel de la Monnaie*, or Mint, which will shortly be converted into a General Post Office. — *Cafés*, see p. 62.

From the Place de la Monnaie the handsome Rue Neuve (Pl. D, 2), one of the chief business streets of Brussels, leads towards the N. in a straight direction to the Station du Nord. In this street, to the right, is the new *Galerie du Commerce* (Pl. D, 2), a glass arcade, similar to the Galerie St. Hubert (see above), but smaller.

Turning to the left at the end of the Galerie du Commerce, or following the next side-street to the right in the Rue Neuve, we reach the *Place des Martyrs*, built by Maria Theresa, in the centre of which rises the **Martyrs' Monument** (Pl. 38; D, 2), erected in 1838 to the memory of the Belgians who fell in Sept., 1830, while fighting against the Dutch. It represents liberated Belgium engraving on a tablet the eventful days of September (23rd to 26th); at her feet a recumbent lion, and broken chains and fetters. At the sides are four reliefs in marble: in front the grateful nation; on the right the oath taken in front of the Hôtel de Ville at the beginning of the contest; on the left the conflict in the Park (p. 67); at the back the consecration of the tombs of the fallen. The monument was designed and executed by *W. Geefs*. The marble slabs immured in the sunken gallery record the names of the 'martyrs', 445 in number.

An entirely modern feature in the lower part of the city is formed by the ***New Boulevards** (Pl. B, C, D, 2-5), which lie to the W. of the Rue Neuve and the Place de la Monnaie, and extend from the Boulevard du Midi (near the Station du Midi) to the Boulevard d'Anvers (near the Station du Nord), partly built over the Senne, and intersecting the whole town. The construction of the street, and the covering in of the bed of the Senne for a distance of $1^1/_3$ M., were carried out by an English company in 1867-71. The names of the boulevards are *Boulevard du Nord*, *Boulevard de la Senne*, *Boulevard Anspach* or *Central*, and *Boulevard du Hainaut*. The pleasing variety of the handsome buildings with which they are flanked is in great measure owing to an offer by the municipal authorities of premiums, from 20,000 fr. downwards, for the twenty finest façades.

The Boulevard du Nord (Pl. D, 2) and the *Boulevard de la Senne* (Pl. D, 2) meet at the beginning of the Boulevard Central, by the *Church of the Augustinians* (*Temple des Augustins;* Pl. 73), erected in the 17th cent., and now used temporarily as the *Bureau Central des Postes*. — The tall and narrow house, to the N.E. of the church, No. 1, Boulevard du Nord, built by *Beyaert* in 1874, received the first prize in the above-named competition.

In the centre of the city, between the Boulevard Anspach (Pl. C, 3) and the Rue des Fripiers, rises the ***New Exchange**

(*Bourse de Commerce*; Pl. 6), an imposing edifice in the Louis XIV. style, designed by *Suys*. Its vast proportions and almost excessive richness of ornamentation combine to make the building worthy of being the commercial centre of an important metropolis; but it has been sadly disfigured by the application of a coat of paint, intended to make the stones weather-proof. The principal façade is embellished with a Corinthian colonnade, to which a flight of twenty steps ascends. On each side is an allegorical group by *J. Jaquet*. The reliefs in the tympanum, also by Jaquet, represent Belgium with Commerce and Industry. The two stories of the building are connected by means of Corinthian pilasters and columns. Around the building, above the cornice, runs an attic story, embellished with dwarfed Ionic columns, and forming a curve on each side between two pairs of clustered columns. The effect is materially enhanced by means of numerous sculptures. The principal hall, unlike that of most buildings of the kind, is cruciform (47 yds. by 40 yds.), and covered with a low dome (about 150 ft. high) in the centre, borne by twenty-eight columns. At the four corners of the building are four smaller saloons. Two marble staircases ascend to the gallery, which affords a survey of the principal hall, and to the other apartments on the upper floor. The cost of the whole structure amounted to 4 million francs.

In the Boulevard du Hainaut, to the right, at the end of the Place Joseph le Beau (formerly Vieux Marché; Pl. C, 4), is a *School* in the Flemish Renaissance style, by *Janlet*. A little farther along the boulevard, on the left (No. 80), rises the *Ecole Modèle*, by *Hendrickx*.

On the W. side of the Boulevard Anspach are the recently finished **Halles Centrales** (Pl. C, 3), a covered provision-market resembling its namesake at Paris, but on a much smaller scale. A morning walk here will be found interesting. In approaching from the Boulevard Anspach through the Rue Grétry, we have the meat, poultry, and vegetable market on the left, and the fish-market on the right. At the end of the latter the baskets of fish arriving fresh from the sea are sold by auction to the retail-dealers (comp. p. 6). The auctioneer uses a curious mixture of French and Flemish, the tens being named in French and all intermediate numbers in Flemish. French alone is used at the auctions in the poultry and vegetable market.

Beyond the Halles rises the *Church of Ste. Catherine* (Pl. 15; C, 2), on the site of the old Bassin de Ste. Catherine, designed by *Poelaert*, in the French transition style from Gothic to Renaissance.

The *Eglise du Béguinage* (Pl. 13; C, 2) in the vicinity contains a colossal statue of John the Baptist by *Puyenbroek*, and an Entombment by *Otto Vaenius*.

The old ***Boulevards,** or ramparts, were levelled about the beginning of the century and converted into pleasant avenues, which have a total length of 4½ miles. They are thronged with carriages, riders, and walkers on fine summer evenings, and present a gay and animated scene, especially on the N. and E. sides. The portion between the Observatoire (Pl. 43; F, 2) and the Place du Trône (Pl. E, 5), adjoining the palace-garden, is also much frequented from 2.30 to 4 p.m. (chairs 10 c.). The traveller who has a few hours at command is recommended to walk round the whole town by these Boulevards, a pleasant circuit occupying 1½-2 hrs., which, however, he may shorten by availing himself of the tramway on the S. and W. sides. The French language and manners will be observed to predominate on the N. and E. sides, while most of the frequenters of the lower Boulevards belong to the poorer classes and speak Flemish.

Immediately to the E. of the *Station du Nord* (built by *Coppens*), on the right, rises the *Hospital of St. John* (Pl. 29; E, 2), an imposing structure erected by *Partoes* in 1838-43, admirably fitted up, and capable of accommodating 600 patients (admission 9-5 o'clock, 1 fr.; attendant ½-1 fr.; entrance, Rue Pachéco).

On the opposite slopes are the grounds of the **Botanic Garden** (Pl. E, 2; adm., see p. 64) with hot-houses erected in 1826. It is entered from the Rue Royale (p. 67), a little to the N. of the point where that street intersects the Boulevard du Jardin Botanique. From this part of the Rue Royale, which is borne by arches, we obtain a fine view of the N. boulevards, extending to the hills which enclose the valley of the Senne.

At the N. end of the Rue Royale rises the church of Ste. Marie de Schaerbeek (Pl. 20; F, 1), an octagonal edifice in the Byzantine style, designed by *Overstraeten*, and completed after a long interval by *Hansotte*. The dome and each angle of the octagon are surmounted by slender open towers.

On the right side of the Boulevard, immediately above the Porte Rue Royale, is the *Chapelle de l'Observatoire*, a small Protestant church. — On the opposite side of the Boulevard rises the *Observatory* (Pl. 43; F, 2), erected in 1837, and presided over down to 1873 by the celebrated astronomer *Quetelet* (d. 1874). — To the right, higher up, lies the circular Place des Barricades (Pl. F, 2), adorned with a statue of the anatomist *Vesalius* (b. at Brussels in 1514), by *Geefs*. The streets to the S.W. of this point, extending to the Palais de la Nation and the ministerial offices (p. 69), were almost entirely constructed within the last few years.

To the E. of the Boulevards lies the modern and handsome, but somewhat monotonous Quartier Léopold, in the centre of which rises the church of *St. Joseph* (Pl. 19; F, 4), a Renaissance building of 1849, by the elder *Suys*. The façade and towers are constructed of blue limestone. The altar-piece is a Holy Family by *Wiertz*.

On the E. side of the Quartier Léopold lies the beautiful **Parc Léopold** (Pl. G, 5), entered from the Rue Belliard (tramway, comp. Plan of Brussels). It was formerly laid out as a zoological garden, but the animals were removed in 1879 (skating-rink; good restaurant). Farther to the E., about $^3/_4$ M. from the Park (p. 67), at the end of the Rue de la Loi, is the *Champ des Manœuvres*, or drill-ground.

Near the Station du Luxembourg rises the ***Musée Wiertz** (Pl. 42; G, 5; entrance in the Rue Vautier), formerly the country residence and studio of the painter of that name (b. 1806; d. 1865), after whose death it was purchased by government (admission, see p. 64). It contains almost all the productions of this highly-gifted but eccentric master, who could not be induced to dispose of his works. Interesting catalogue, containing also a sketch of the artist's life, $^1/_2$ fr.

We first enter two rooms containing designs and sketches in colours. To the right is the principal saloon, which contains seven large pictures: opposite the entrance, 1. Contest for the body of Patroclus, 1845; to the right, 3. Homeric battle; 4. One of the great of the earth (Polyphemus devouring the companions of Ulysses), painted in 1860; 14. The beacon of Golgotha; 16. The triumph of Christ, 1848; 8. Contest of good with evil, 1842; 52. The last cannon, 1855. The following are smaller works: 26. Vision of a beheaded man; 25. Lion of Waterloo; 24. Orphans, with the inscription 'Appel à la bienfaisance'; 5. Forge of Vulcan (1855?); 21. Hunger, Madness, and Crime; in the corner, 94. Curiosity; 19. Resuscitation of a person buried alive; 22. The suicide; 95. Concierge; 26. 'Le soufflet d'une dame Belge'; 28. Napoleon in the infernal regions; 76. Portrait of the painter, etc. Some of the pictures are painted in a kind of distemper invented by Wiertz himself.

In the open space in front of the *Station du Luxembourg* (Pl. 57), a *Statue of John Cockerill* (d. 1840), the founder of the iron-works of *Seraing* (p. 183), was erected in 1872. The lofty limestone pedestal is surrounded by figures of four miners. The inscription is: 'travail, intelligence'.

The Rue du Luxembourg leads direct to the BOULEVARDS. In the latter, farther to the S.W., is the Place de Namur, which is embellished with the monumental *Fontaine de Brouckère* (Pl. E, 5), a bust of *M. de Brouckère*, an able burgomaster of Brussels (d. 1860), by *Fiers*, and a group of children by *D'Union*, erected on the site of the former gate. — A little farther on, in the BOULEVARD DE WATERLOO, to the left, rises the *Eglise des Carmes* (interior adorned with painting), beyond which the Avenue du Bois de la Cambre (p. 95) diverges to the left.

Then, to the right, is the *Hospice Pachéco* (Pl. D, 6), founded in 1713 by Isabella Desmares, widow of Don Aug. Pachéco, for necessitous widows and spinsters above 50 years old. The present building dates from 1835. On the opposite side of the boulevard is the Avenue d'Uccle (Pl. C, 6), which leads to the new *Mint*, completed in 1879 (to the right, beyond the Rue de la Victoire).

The **Porte de Hal** (Pl. 53; C, 6), at the S. extremity of the

inner town, is the sole remnant of the old fortifications. It was erected in 1381, and two centuries later became the Bastille of Alva during the Belgian 'reign of terror'. It is a huge square structure with three vaulted chambers, one above the other, and a projecting tower. The interior, fitted up as a *Museum of Weapons and Antiquities in 1847, was skilfully adapted for this purpose by *Beyaert*. Admission, see p. 64. The name and origin of the various objects are inscribed on tickets attached to them.

Ground Floor. Several casts, Roman antiquities, inscriptions, altars, and old cannon. — Font of 1149; tombstones from the abbey of Villers (p. 173); Flemish and German stoneware of the 16th cent.; old breech-loading cannon, a carronade found in 1858 in the well of the château of Bouvigne (p. 159), into which the French had thrown it together with the defenders of the castle in 1554; engraved and enamelled copper grave-slabs of the 16th century. — Cabinets and carved door of the Renaissance period; Gothic monument; model of the old Bastille at Paris.

First Floor. Chiefly weapons and suits of armour, most of which are arranged round the room in the form of trophies. The hall is divided into three sections by six pillars. Opposite the entrance is a figure in German armour of the 15th cent. ('armure Maximilienne', made at Nuremberg), and mounted upon the stuffed body of the horse that bore the Prince of Orange at Waterloo. To the right and left are similar suits of armour. Farther to the right is a Spanish suit of mail of the end of the 16th cent. ('armure Philippe II.'). The stuffed horses at the windows on the right and left of the entrance are those on which the governor Archdnke Albert of Austria and his consort Isabella rode on the occasion of their public entry into Brussels in 1596. In the first section formed by the pillars (r.): glass cabinets with artistically wrought and chased weapons and armour; German arquebuses of the 16th and 17th cent., the stocks inlaid with ivory; at the window, a Renaissance helmet, richly ornamented with reliefs (David, with the head of Goliath, and Saul; Judith with the head of Holophernes), and said to have belonged to Charles V.; beside it, steel gauntlet with gilded ornamentation which was used by Charles V. and the Archduke Albert; German, Italian, and Spanish armour of the 15th and 16th cent.; the cloak and bow of Montezuma (d. 1520), the last emperor of Mexico; shield of wood and leatber used by crossbow-men, 14th century. In the window-niches: weapons of officers of Napoleon; helmets and other pieces of defensive armour; Japanese and American armour and weapons. — In the second section are old firearms, artillery models, old Roman weapons, and weapons of the flint period. — The third section also contains armour, and a collection of swords of tbe 16th and 17th centuries. At the windows, Oriental weapons. Handsome cbimney-piece from the château of Montaigle (p. 159).

Seconn Floor. Smaller works of art, of the middle ages, the Renaissance, and the 18th century. On the right, glass-cabinets with silver, gold, and crystal goblets of the 16th-17th cent.; portable altar of the 12th cent. and other works in enamel (Limoges, etc.); furniture in various styles; pottery, fayence, and porcelain; Venetian and German glass; tapestry of the 16th and 17th cent.; stained glass. — In the window-niche, ecclesiastical antiquities: crucifixes in wood, ivory, and bronze; enamelled crosses and reliquaries of the 12th and 13th cent.; fine woven fabrics and embroidery. In the glass cabinet opposite, life-size head of Pope St. Alexander, in silver, on a richly enamelled socket, 13th cent.; small reliquary with enamelled figures of the Apostles, whose heads are in relief; a crystal cross with statuettes in ivory, 17th century. Then, in the middle, handsome late-Gothic altars in carved wood, with scenes from the life of the Virgin and Christ, the *Marytrdom of the Maccabees, by *John Borremans*, 1493, and the martyrdom of SS. Ludgerus and Agnes of 1530; handsome carved confessional, etc. — In the third of the sections formed hy the

pillars, also furniture (cradle of Charles V.); credences of the 15th and 16th cent.; weights and measures; German pottery; bronze and brazen vessels; fine specimens of smith's work. Above, tapestry of the 16th cent., representing the Descent from the Cross. Farther on, a glass cabinet containing finely executed works in ivory, including: 48c. Diptych of the 9th cent., with representations of (l.) Christ in triumph and (r.) the Annunciation and the Visitation; 47c. the famous Romanesque *Diptychon Leodiense*, two tablets of carved ivory executed at the beginning of the 6th cent., with scenes from the Passion, purchased for 20,000 fr.; reliquary in the form of a Romanesque church, 12th century.

THIRD FLOOR. Small Greek and Roman antiquities, vases, bronzes, terracottas, trinkets, cameos, etc.

The Boulevard now turns abruptly to the N.W., and takes the name of BOULEVARD DU MIDI (Pl. B, 6, 5). On the right stands the *Blind Asylum* of the Philanthropic Society of Brussels (Pl. 34; C, 6), a brick Gothic building with a clock-tower, designed by Cluysenaar (1858). On the left is the *Cité Fontainas* (Pl. B, 6), an asylum for teachers and governesses unprovided with situations. — Farther on is the *Station du Midi* (Pl. A, 5, 6), built by *Payen*. Opposite diverge the broad *Avenue du Midi*, the continuation of which is the Rue du Midi, ending behind the Bourse (p. 89), and the *Boulevard du Hainaut* (p. 90). — [At the N. end of the Avenue du Midi is the Place Rouppe (Pl. C, 4), embellished with a fountain monument to N.J. Rouppe, burgomaster of Brussels from 1830 to 1838, by *Fraikin*.] —

In the Boulevards, farther on, stands the *Ecole Vétérinaire* (Pl. 12), and beyond it are the extensive *Abattoirs* (slaughter-houses, Pl. 1). Near the latter begins the *Canal*, 45 M. in length, which connects Brussels with the Sambre near Charleroi. Finally, the tasteful *Caserne du Petit Château* (barracks) and the *Entrepôt Royal* (Pl. 25; C, 1), or custom-house, with its spacious warehouses.

Near the Boulevard d'Anvers (Pl. C, D, 1), and immediately adjoining the custom-house, is the beginning of the ALLÉE VERTE, a double avenue of limes extending along the bank of the *Willebroëck Canal*, which connects Brussels with Malines and Antwerp. The trees were planted in 1707, and were considerately spared by Marshal Saxe in 1746 during the siege of Brussels in the War of the Austrian Succession. This avenue was formerly the most fashionable promenade at Brussels, but is now completely deserted.

At the end of the Allée Verte a bridge crosses the canal, the road beyond which leads in a straight direction to **Laeken** (*Pavillon de la Reine*, near the canal-bridge, at the entrance to the town; *Grande Grille*, to the right, near the church, 'plat du jour' 75 c.; several other cafés with gardens), a suburb of Brussels with 17,300 inhab., and the summer palace of the king of Belgium. It is connected with Brussels by two tramway-lines (cars every 10 min.), one running viâ the Rue de Progrès (Pl. E, 1) and the other viâ the Chaussée d'Anvers (Pl. D, 1). The two tramway-lines unite far-

ther out, on the Laeken road, which leads to the new CHURCH OF ST. MARY, designed by *Poelaert*. The exterior is still unfinished, especially as regards its destined Gothic ornamentation, but the interior is finely proportioned. The place of the choir is occupied by an octagonal structure, forming the royal burial-vault, and containing the remains of Leopold I. (d. 1865) and his Queen Louise (d. 1850).

The CEMETERY of Laeken has sometimes been styled the Père-Lachaise of Brussels, but can of course bear no comparison with the great burial-ground of Paris, either in extent or in the interest of the monuments. A small chapel here contains the tomb of the singer *Malibran* (d. 1836), adorned with a statue in marble by *Geefs*. The curious *Galeries Funéraires* in the S. part of the cemetery, resembling catacombs, were constructed a few years ago.

The new street passing the E. side of the church and skirting the royal garden and park (generally closed) ascends to the (1/4 hr.) *Montagne du Tonnerre* (197 ft.), an eminence crowned with the MONUMENT OF LEOPOLD I. The statue of the king, by *W. Geefs*, is surmounted by a lofty Gothic canopy resting on massive round pillars, somewhat in the style of the Albert Memorial in London. A winding staircase ascends to the platform at the base of the spire, whence a fine view is obtained of Laeken and of Brussels, with the conspicuous dome of the new Palais de Justice. — The monument is surrounded with pleasure-grounds; on the W. lies the *Ferme Royale*.

To the S.E. of the monument, on the right of and visible from the road to it, rises the ROYAL CHÂTEAU, erected from a design by the Archduke Albert of Saxe-Teschen when Austrian stadtholder of the Netherlands in 1782-84. From 1802 to 1814 it was in the possession of Napoleon I., who dated here his declaration of war against Russia in 1812. In 1815 the château became the property of the Crown. Leopold I. died here on 16th Dec., 1865. The château contains many objects of art, but is accessible only in the absence of the royal family.

About 3 1/2 M. to the N. of Laeken, and 3/4 M. from the village of *Meysse*, is the beautifnl château of *Bouchout*, fitted up in 1879 as a residence for the unfortunate Princess Charlotte, widow of the Emp. Maximilian of Mexico, who was shot in 1867.

In the church-yard of *Evere*, on the road to Haecht, about 1 1/2 M. from Josaphat, a station on the *Chemin de Fer de Ceinture* mentioned at p. 60, a tasteful monument has been erected to the German soldiers who died in Belgium during the Franco-German war.

The pleasantest promenade in the environs of Brussels is the ***Bois de la Cambre**, on the S. E. side, being a part of the Forêt de Soignes, converted into a beautiful park resembling the Bois de Boulogne of Paris, under the auspices of *M. Keilig*, a landscape gardener. It covers an area of 450 acres, and is reached from the Boulevards by the broad and handsome *Avenue Louise* (Pl. D, E, 6),

or *Avenue du Bois de la Cambre*, 1½ M. in length, which is flanked by a number of handsome new houses. Before the Bois is reached, on the left, is the old *Abbaye de la Cambre de Notre Dame*, below the road, now a military school. A tramway line, starting from the Place du Palais, on the S. side of the park, traverses the Boulevard de Waterloo and leads through the Avenue Louise to the entrance of the park, where there are several cafés and restaurants. In the park itself is the 'Laiterie', and farther on, by the small lake, the 'Trianon' restaurant.

13. From Brussels to Charleroi by Luttre.

Battle Field of Waterloo.

35 M. Railway in 2-2¾ hrs. (fares 3 fr. 95, 2 fr. 95 c., 2 fr.). — This line, which was opened a few years ago, affords a new and convenient ronte to the Field of Waterloo, especially for a single traveller. Those who merely desire a general view of the battle-field shonld take the train to *Braine l'Alleud*, whence the hill of the lion is 1½ M. distant. The walk described below, from *Waterloo* to *Mont St. Jean*, *La Haye Sainte*, *La Belle Alliance*, *Plancenoit*, and back by *Hougomont* and the *Lion Hill* to *Braine l'Alleud*, in all 7-8 M., is, however, far more interesting. If the walk be prolonged from Plancenoit to the S. to Genappe, the whole distance will be about 12 M. — A coach leaves Brnssels daily (except Sundays) at 8.30 a.m. for Waterloo, allowing 2-3 hrs. to visit the battle-field, and arrives again in Brussels at 4 p. m. It starts from the *Hôtel de Saxe*, Rue Neuve 77-79, calling at the principal hotels in the npper town. One-horse carriage from Brussels to Waterloo, 20 fr.; two-horse, 30 fr.

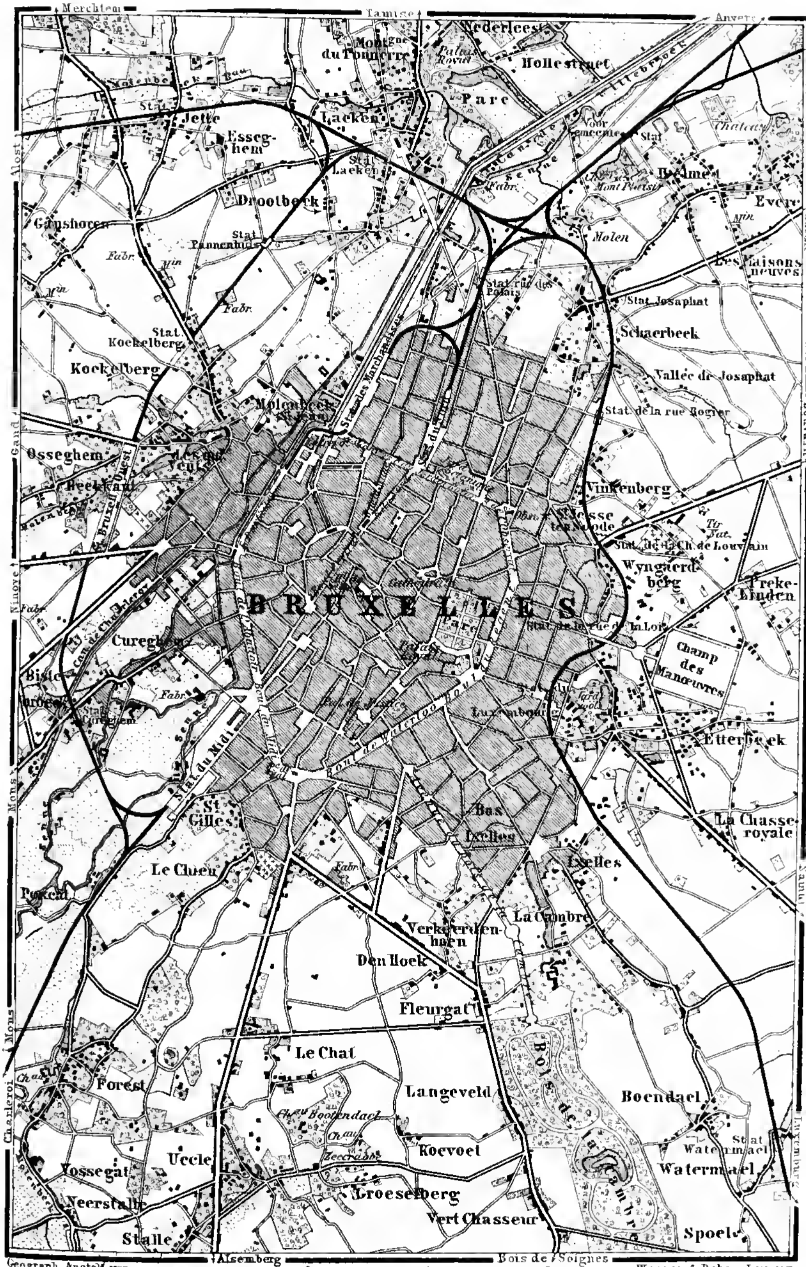
The train starts from the *Station du Midi* at Brussels (p. 60), and traverses a pleasant country, passing through numerous cuttings. Stations *Forest-Stalle*, *Uccle*, *Calevoet*, and *Rhode-St. Genèse*.

9½ M. **Waterloo,** celebrated for the great battle of 18th June, 1815, and the head-quarters of the Duke of Wellington from 17th to 19th June. The village lies on the Brussels and Charleroi road, ¾ M. from the station. The church contains Wellington's bust, by *Geefs*, and numerous marble slabs to the memory of English officers. One tablet is dedicated to the officers of the Highland regiments, and a few others to Dutch officers.

The garden of a peasant (a few paces to the N. of the church) contains an absurd monument to the leg of the Marquis of Anglesea (d. 1854), then Lord Uxbridge, the commander of the British cavalry, who underwent the amputation immediately after the battle. The monument bears an appropriate epitaph, and is shaded by a weeping willow.

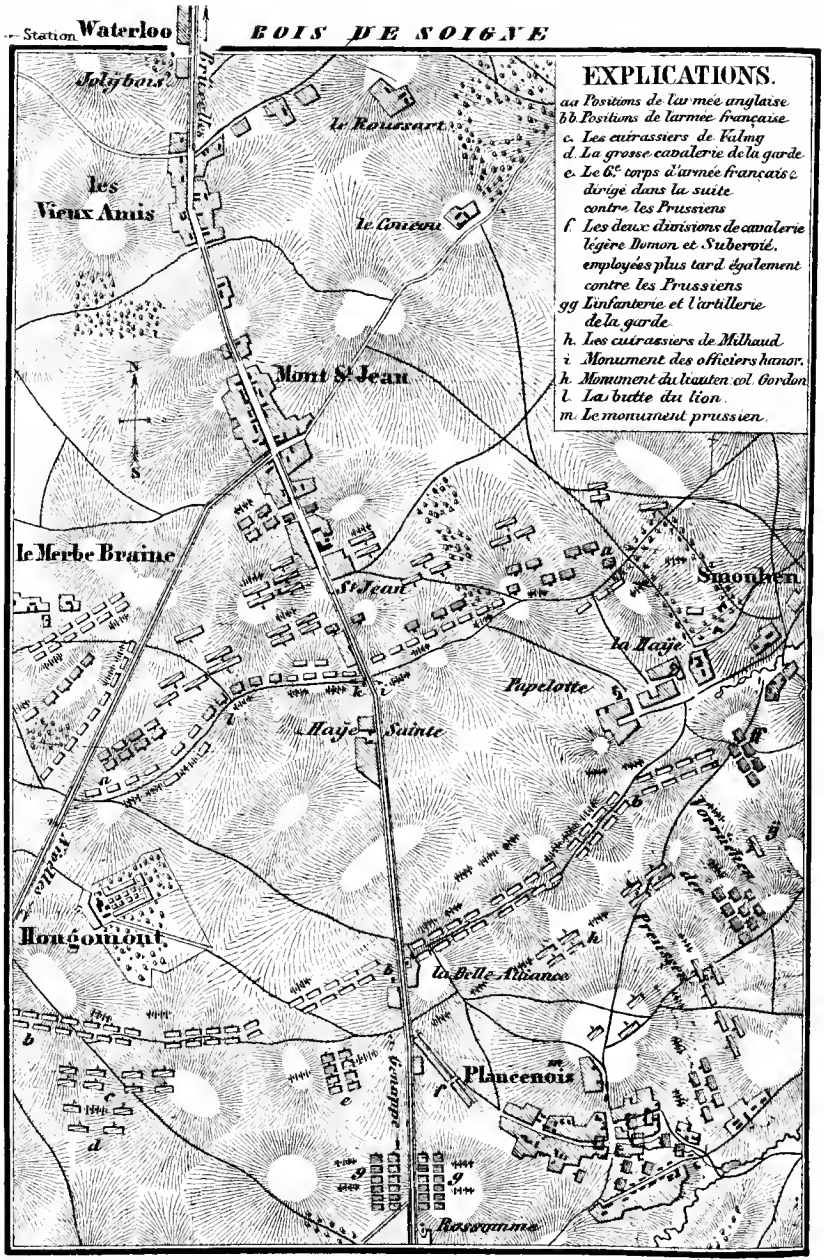
Battle Field. A visit to Mont St. Jean, the two monuments on the battle-field, the Lion, and the farms of La Haye Sainte and Hougomont, occupies 2 hrs.; to La Belle Alliance and Plancenoit 2 hrs. more. The traveller will, however, obtain a general survey of the field during the first 2 hours.

Guides. The annexed plan and the following brief sketch of the battle will enable the visitor to form a distinct conception of the positions occupied by the respective armies without the services of a guide. The usual fee for the principal points of interest is 2 fr.; if the excursion be extended



Geograph. Anstalt von Wagner & Debes, Leipzig

Maßstab 1:71.000 — 0 — 1 — 2 Kilom.



Echelle 1.50.000

to Plancenoit or Planchenois and the château of Frichemont, 3-4 fr.; but an agreement should invariably be made beforehand.

Relics. Old bullets, weapons, buttons, and other relics are still occasionally turned up by the plough, but most of those which the traveller is importuned to purchase are spurious.

Inns at Mont St. Jean: *Hôtel Mont St. Jean* and (to the right where the road to Nivelles diverges from the Namur road) *Hôtel des Colonnes*, where Victor Hugo is said to have finished his 'Misérables'. On the mound of the Lion, **Hôtel du Musée*, moderate.

Sketch of the Battle. A detailed history of the momentous events of 18th June, 1815, would be beyond the scope of a guide-book; but a brief and impartial outline, with a few statistics derived from the most trustworthy English and German sources, may perhaps be acceptable to those who visit this memorable spot.

The ground on which Wellington took up his position after the Battle of Quatre Bras was admirably adapted for a defensive battle. The high-road from Nivelles and Genappe unite at the village of Mont Saint Jean, whence the main route leads to Brussels. In front of the village extends a long chain of hills with gentle slopes, which presented all the advantages sought for by the Allies. The undulating ground behind this range afforded every facility for posting the cavalry and reserves so as to conceal them from the enemy. In this favourable position Wellington was fully justified in hoping at least to hold his own, even against a stronger enemy, until the assistance promised by Blücher should arrive.

The first line of the Allied army, beginning with the right wing (on the W.) was arranged as follows. On the extreme right were placed two brigades of the British household troops, consisting of two battalions of Foot-Guards under Gen. Maitland, and two battalions of the Coldstream Guards under Gen. Byng. Next came a British brigade of four battalions under Gen. Sir Colin Halkett, adjoining whom were Kielmannsegge with five brigades of Hanoverians and a corps of riflemen, Col. Ompteda with a brigade of the German Legion, and finally Alten's division. The whole of this portion of the line occupied the hills between the Nivelles and Genappe roads. Beyond the latter (i.e., farther to the E.) Kemp was stationed with the 28th and 32nd regiments, a battalion of the 79th, and one of the 95th Rifles. Next came Bylant with one Belgian and five Dutch battalions, supported by Pack's brigade, posted a short distance in their rear, and consisting of the 44th. These four battalions had suffered severely at Quatre Bras and were greatly reduced in number, but their conduct throughout the battle abundantly proved that their discipline and courage were unimpaired. Beyond the Netherlanders were drawn up Best's Hanoverians and Picton's infantry division, the latter partially composed of Hanoverians under Col. von Vincke. Next to these were stationed Vandeleur's brigade, the 11th, 12th, and 16th Light Dragoons, and finally on the extreme left (to the E.) three regiments of light cavalry, consisting of the 10th and 18th British, and the 1st Hussars of the German Legion.

The first line of the Allies was strengthened at various distances by Grant's and Dœrnberg's cavalry brigades, consisting of three English regiments and three of the German Legion respectively, and posted near the Guards and Sir Colin Halkett. Next to them came a regiment of Hussars of the German Legion under Col. Arentschild; then, to the E. of the Genappe road, two heavy brigades, the Household and the Union, to support Alten's and Picton's divisions. The former of these brigades was composed of the 1st and 2nd Life Guards and the 1st Dragoon Guards under Lord Ed. Somerset; the latter of the 1st Royal Dragoons, the Scots Greys, and the Irish Inniskillens, commanded by Gen. Sir W. Ponsonby. Besides the first line and the troops destined to cover it, various other forces were distributed as the circumstances and the formation of the ground required. Thus a brigade under Col. Mitchell, Sir Henry Clinton's division, Du Plat's German brigade, Adam's light brigade, and Halkett's Hanoverians were drawn up on the W. side of the Nivelles Chaussée and near the village of Merbe Braine. Finally the reserve of Brunswickers and Netherlanders, comprising infantry and cavalry, formed a line between Merbe Braine and

Mont St. Jean, supported by Lambert's British brigade of three regiments, which had just arrived by forced marches from Ostend. — The artillery, consisting chiefly of British troops, were distributed as occasion required. Every battery present was brought into action during the day, and nobly fulfilled its duty.

In front of the centre of the Allied army lay the *Château of Hougomont*, which with its massive buildings, its gardens and plantations, formed an admirable *point d'appui* for the defence of the heights above. It was garrisoned by two light companies under Lord Saltoun, and two under Col. Macdonnel, strengthened by a battalion of Nassovians, a company of Hanoverian riflemen, and about 100 men of the German Legion. This point holds a prominent place in the history of the battle, both on account of the fury with which it was attacked by the French, and the heroic and successful defence of its occupants. Farther to the left, and nearer the front of the Allies, lay *La Haye Sainte*, a farm-house which was occupied by 400 men of the German Legion under Major von Baring, but after a noble defence was taken by the French. The defence of the farms of *Papelotte* and *La Haye* on the extreme left was entrusted to the Nassovian Brigade under Duke Bernard.

Napoleon's army was drawn up in a semicircle on the heights to the E. and W. of the farm of *La Belle Alliance*, about one mile distant from the Allies. It was arranged in two lines, with a reserve in the rear. The first line consisted of two *corps d'armée* commanded by Reille and D'Erlon respectively, and flanked by cavalry on either side. One corps extended from La Belle Alliance westwards to the Nivelles road and beyond it, the other eastwards in the direction of the château of Frichemont. The second line was composed almost entirely of cavalry. Milhaud's cuirassiers and the light cavalry of the guards were drawn up behind the right wing, Kellermann's heavy cavalry behind the left. A body of cavalry and a portion of Lobau's corps were also stationed in the rear of the centre, whilst still farther back the imperial guard, consisting of infantry and artillery, were drawn up in reserve on each side of the chaussée.

The Duke of Wellington's army consisted of 67,600 men, 24,000 of whom were British, 30,000 troops of the German Legion, Hanoverians, Brunswickers, and Nassovians, and 13-14,000 Netherlanders. Of these 12,400 were cavalry, 5,600 artillery with 180 guns. — The army brought into the field by Napoleon numbered 71,900 men, of whom 15,700 were cavalry, 7,200 artillery with 246 guns. — Numerically, therefore, the difference between the hostile armies was not great, but it must be borne in mind that no reliance could be placed on the Netherlanders, most of whom fled at an early stage of the battle. The staunch Dutch troops who formed part of this contingent did their utmost to prevent this dastardly act, but their efforts were unavailing. Had they formed a separate corps they would have been most valuable auxiliaries, but when mingled with the Belgian troops their bravery was utterly paralysed. Practically, therefore, the Duke's army consisted of barely 50,000 men, composed of four or five different elements, and a large porportion of them were raw recruits, whilst the soldiers of Napoleon constituted a grand and admirably disciplined unity, full of enthusiasm for their general, and confident of victory. The superiority of the French artillery alone was overwhelming.

After a wet and stormy night, the morning of the 18th of June gave some promise of clearing, but the sky was still overcast, and rain continued to fall till an advanced hour. The ground, moreover, was so thoroughly saturated that the movements of the cavalry and artillery were seriously obstructed. This was probably the cause of Napoleon's tardiness in attacking the Allies, and of the deliberation with which he spent several of the best hours of the morning in arranging his army with unusual display. It is not known precisely at what hour the first shots were fired; some authorities mention 8 o'clock, others half-past eleven or twelve, while the Duke himself, in his published despatch, names ten as the hour of the commencement of the battle. It is, however, probable that the actual fighting did not begin till between eleven and twelve.

The first movement on the part of the French was the advance of a division of Reille's *corps d'armée* under Jérôme Buonaparte, a detachment of which precipitated itself against the château of Hougomont, and endeavoured to take it by storm, but was repulsed. They soon renewed the attack with redoubled fury, and the tirailleurs speedily forced their way into the enclosure, notwithstanding the gallant resistance made by the Hanoverian and Nassovian riflemen. The British howitzers, however, now began to pour such a deadly shower of shells on the assailants that they were again compelled to retreat. This was but the prelude to a series of reiterated assaults, in which the French skirmishers in overwhelming numbers were more than once nearly successful. Prodigies of valour on the part of the defenders, vigorously seconded by the artillery on the heights, alone enabled the garrison to hold out until the victory was won. Had the French once gained possession of this miniature fortress, a point of vital importance to the Allies, the issue of the day would probably have been very different.

Whilst Hougomont and its environs continued to be the scene of a desperate and unremitting conflict, a second great movement on the part of the French was directed against the centre and the left wing of the Allies. Supported by a cannonade of 72 pieces, the whole of Erlon's corps and a division of Kellermann's cavalry, comprising upwards of 18,000 men, bristled in columns of attack on the heights above La Haye Sainte, presenting a magnificent but terrible spectacle. Their object was to storm La Haye Sainte, break through the centre of the Allied army, and attack the left wing in the rear. At the moment when Ney was about to begin the attack, Napoleon observed distant indications of the advance of new columns on his extreme right, and an intercepted despatch proved that they formed a part of the advanced guard of Bülow's Prussians, who were approaching from Wavre. The attack was therefore delayed for a short time, and Soult despatched a messenger to Marshal Grouchy, directing him to manœuvre his troops so as to intercept the Prussians. Owing, however, to a series of misunderstandings, Grouchy was too far distant from the scene of action to be of any service, and did not receive the order till seven in the evening.

It was about two o'clock when Ney commenced his attack. The four divisions of Erlon's corps moved rapidly in four columns towards the Allied line between La Haye Sainte and Smouhen. Papelotte and Smouhen were stormed by Durette's division, but the former was not long maintained by the French. Donzelat's division took possession of the gardens of La Haye Sainte, notwithstanding the brave resistance of a Hanoverian battalion, while the two other French divisions, those of Alix and Marcognet, pressed onwards without encountering any obstacle. Hardly had the two latter opened their fire on Bylant's Netherlandish contingent, when the Belgians were seized with a panic and thrown into confusion. All the efforts of their officers and the remonstrances of their Dutch comrades were utterly unavailing to reassure them, and amid the bitter execrations of the British regiments they fairly took to flight. Picton's division, however, now consisting solely of the two greatly-reduced brigades of Pack and Kemp, and mustering barely 3000 men, prepared with undaunted resolution to receive the attack of the two French divisions, numbering upwards of 13,000 infantry, besides cavalry. The struggle was brief, but of intense fierceness. The charge of the British was irresistible, and in a few moments the French were driven back totally discomfited. The success was brilliant, but dearly purchased, for the gallant Picton himself was one of the numerous slain. During the temporary confusion which ensued among Kemp's troops, who, however, soon recovered their order, the Duke communicated with Lord Uxbridge, who put himself at the head of Lord Edward Somerset's Household Brigade, consisting of two regiments of Life Guards, the Horse Guards, and Dragoon Guards. Meanwhile, too, a body of Milhaud's cuirassiers had advanced somewhat prematurely to La Haye Sainte and endeavoured to force their way up the heights towards the left centre of the Allied line. These two movements gave rise to a conflict of unparalleled fury between the élite of the

cavalry of the hostile armies. For a time the French bravely persevered, but nothing could withstand the overwhelming impetus of the Guards as they descended the slope, and the cuirassiers were compelled to fly in wild confusion. Somerset's brigade, regardless of consequences and entirely unsupported, pursued with eager impetuosity. At this juncture two columns of the French infantry had advanced on Pack's brigade. The bagpipes yelled forth their war-cry, and the gallant Highlanders dashed into the thickest of the fight, notwithstanding the terrible majority of their enemy. This was one of the most daring exploits of the day; but the mere handful of Northmen must inevitably have been cut to pieces to a man, had not Col. Ponsonby with the Inniskillens, the Scots Greys, and the Royal Dragoons opportunely flown to the rescue. The cavalry charge was crowned with brilliant success, and the French infantry were utterly routed. Pack's troops now recovered their order, and were restrained from the pursuit, but Ponsonby's cavalry, intoxicated with success, swept onwards. The Royals encountered part of Alix's division, which was advancing towards Mont St. Jean, where a gap had been left by the flight of the Belgians. A fearful scene of slaughter ensued, and the French again endeavoured to rally. This charge was simultaneous with that of Lord Uxbridge on the cuirassiers, as mentioned above. At the same time the Greys and Inniskillens, who were in vain commanded to halt and rally, madly prosecuted their work of destruction. Somerset's and Ponsonby's cavalry had thus daringly pursued their enemy until they actually reached the French line near Belle Alliance. Here, however, their victorious career was checked. A fresh body of French cuirassiers and a brigade of lancers were put in motion against them, and they were compelled to retreat with considerable confusion and great loss. At this crisis Vandeleur's Light Dragoons came to the rescue, and the tide of the conflict was again turned; but the French, whose cavalry far outnumbered those of the Allies, again compelled the British to abandon the unequal struggle. Retreat was once more inevitable, and the loss immense, but the French gained no decided advantage. Vandeleur himself fell, and Ponsonby was left on the field dangerously wounded.

While the centre and left of the Allied line were thus actively engaged, the right was not suffered to repose. At a critical juncture, when Lord Saltoun and his two light companies were suffering severely in the defence of the orchard of Hougomont, and had been reduced to a mere handful of men, a battalion of Guards under Col. Hepburn was sent to their relief and drove off the French tirailleurs, whose loss was enormous. The château had meanwhile taken fire, and the effects of the conflagration were most disastrous to the little garrison, but most fortunately for the sufferers the progress of the flames were arrested near the doorway wher, a crucifix hung. The sacred image itself was injured, but not destroyed; and to its miraculous powers the Belgians attributed the preservation of the defenders. There was now a pause in the musketry fire, but the cannonade on both sides continued with increasing fury, causing frightful carnage. Erlon's and Reille's corps sustained a loss of nearly half their numbers, and of the former alone 3000 were taken prisoners. Nearly 40 of the French cannon were moreover silenced, their gunners having been slain. Napoleon now determined to make amends for these disasters by an overwhelming cavalry attack, while at the same time the infantry divisions of Jérôme and Foy were directed to advance. Milhaud's cuirassiers and a body of the French Guards, 40 squadrons in all, a most magnificent and formidable array, advanced in three lines from the French heights, crossing the intervening valley, and began to ascend towards the Allies. During their advance the French cannonade was continued over their heads, ceasing only when they had nearly attained the brow of the opposite hill. The Allied artillery poured their discharge of grape and canister against the enemy with deadly effect, but without retarding their progress. In accordance with the Duke's instructions, the artillerymen now retreated for shelter behind the line; the French cavalry charged, and the foremost batteries fell into their possession. The Allied infantry, Germans as well as British, had by this time formed into squares. There

was a pause on the part of the cavalry, who had not expected to find their enemy in such perfect and compact array; but after a momentary hesitation they dashed onwards. Thus the whole of the cuirassiers, followed by the lancers and chasseurs swept through between the Allied squares, but without making any impression on them. Lord Uxbridge, with the fragments of his heavy cavalry, now hastened to the aid of the infantry, and drove the French back over the hill; but his numbers were too reduced to admit of his following up this success, and before long the French, vigorously supported by their cannonade, returned. Again they swept past the impenetrable squares, and again all their efforts to break them were completely baffled, while their own ranks were terribly thinned by the fire of the undaunted Allies. Thus foiled, they once more abandoned the attack. Donzelat's infantry had meanwhile been advancing to support them, but seeing this total discomfiture and retreat, they too retired from the scene of action. The Allied lines were therefore again free, and the cannonade alone was now continued on both sides.

After this failure, Napoleon commanded Kellermann, with his dragoons and cuirassiers, to support the retreating masses, and Guyot's heavy cavalry of the Guards advanced with the same object. These troops, consisting of 37 fresh squadrons, formed behind the shattered fragments of the 40 squadrons above mentioned, and rallied them for a renewed attack, and again the French line assumed a most threatening and imposing aspect. Perceiving these new preparations, the Duke of Wellington contracted his line so as to strengthen the Allied centre, immediately after which manœuvres the French cannonade burst forth with redoubled fury. Again a scene precisely similar to that already described was re-enacted. The French cavalry ascended the heights, where they were received with a deadly cannonade, the gunners retired from their pieces at the latest possible moment, the French rode in vast numbers through the squares, and again the British and German infantry stood immovable. The cavalry then swept past them towards the Allied rear, and here they met with partial success, for a body of Netherlanders whom they had threatened at once began to retreat precipitately. As in the earlier part of the day, Lord Uxbridge flew to the rescue with the remnants of his cavalry, vigorously seconded by Somerset and Grant, and again the French horsemen were discomfited. Lord Uxbridge now ordered a brigade of Belgian and Dutch carbineers, who had not as yet been in action, and were stationed behind Mont St. Jean, to charge the French cavalry who had penetrated to the allied rear; but his commands were disregarded, and the Netherlanders took to flight. A body of Hussars of the German Legion, however, though far outnumbered by their enemy, gallantly charged them, but were compelled to retreat. The battle-field at this period presented a most remarkable scene. Friends and foes, French, German, and British troops, were mingled in apparently inextricable confusion. Still, however, the Allied squares were unbroken, and the French attack, not being followed up by infantry, was again a failure. The assailants accordingly, as before, galloped down to the valley in great confusion, after having sustained some disastrous losses. Lord Uxbridge attempted to follow up this advantage by bringing forward a fresh regiment of Hanoverian Hussars, but he was again doomed to disappointment; for the whole troop, after having made a pretence of obeying his command, wheeled round and fled to Brussels, where they caused the utmost consternation by a report that the Allies were defeated.

During the whole of this time the defence of Hougomont had been gallantly and successfully carried on, and Du Plat with his Brunswickers had behaved with undaunted courage when attacked by French cavalry and tirailleurs in succession. The brave general himself fell, but his troops continued to maintain their ground, whilst Adam's Brigade advanced to their aid. Overwhelming numbers of French infantry, however, had forced their way between them, and reached the summit of the hill, threatening the right wing of the Allies with disaster. At this juncture the Duke at once placed himself at the head of Adam's brigade and commanded them to charge. The assault was made with the utmost

enthusiasm, and the French were driven from the heights. The entire Allied line had hitherto held its ground, and Hougomont proved impregnable. Napoleon therefore directed his efforts against La Haye Sainte, a point of the utmost importance, which was bravely defended by Major von Baring and his staunch band of Germans. Ney accordingly ordered Donzelat's division to attack the miniature fortress. A furious cannonade opened upon it was the prelude to an attack by overwhelming numbers of tirailleurs. The ammunition of the defenders was speedily exhausted, the buildings took fire, and Baring with the utmost reluctance directed the wreck of his detachment to retreat through the garden. With heroic bravery the major and his gallant officers remained at their posts until the French had actually entered the house, and only when farther resistance would have been certain death did they finally yield (see p. 98) and retreat to the lines of the Allies. After this success, the French proceeded to direct a similar concentrated attack against Hougomont, but in vain, for arms and ammunition were supplied in abundance to the little garrison, whilst the cannonade of the Allies was in a position to render them efficient service. La Haye Sainte, which was captured between 5 and 6 o'clock p.m., now became a most advantageous *point d'appui* for the French tirailleurs, in support of whom Ney, during upwards of an hour, directed a succession of attacks against the Allied centre, but still without succeeding in dislodging or dismaying the indomitable squares. Their numbers, indeed, were fearfully reduced, but their spirit was unbroken. There was, moreover, still a considerable reserve which had not yet been in action, although perhaps implicit reliance could not be placed on their steadiness. It was now nearly 7 o'clock p.m., and the victory on which the French had in the morning confidently reckoned was entirely unachieved.

Meanwhile Blücher, with his gallant and indefatigable Prussians, whose timely arrival, fortunately for the Allies, prevented Napoleon from employing his reserves against them, had been toiling across the wet and spongey valleys of St. Lambert and the Lasne towards the scene of action. The patience of the weary troops was well-nigh exhausted. 'We can go no farther', they frequently exclaimed. 'We *must*', was Blücher's reply. 'I have given Wellington my word, and you won't make me break it!' It was about 4.30 p.m. when the first Prussian battery opened its fire from the heights of Frichemont, about 2¼ miles to the S.E. of the Allied centre, whilst at the same time two cavalry regiments advanced to the attack. They were first opposed by Domont's cavalry division, beyond which Lobau's corps approached their new enemy. One by one the different brigades of Bülow's corps arrived on the field between Frichemont and Planchenois. Lobau stoutly resisted their attack, but his opponents soon became too powerful for him. By 6 o'clock the Prussians had 48 guns in action, the balls from which occasionally reached as far as the Genappe road. Lobau was now compelled to retreat towards the village of Planchenois, a little to the rear of the French centre at Belle Alliance. This was the juncture, between 6 and 7 o'clock, when Ney was launching his reiterated but fruitless attacks against the Allied centre, 2¼ miles distant from this point. Napoleon now despatched eight battalions of the guard and 24 guns to aid Marshal Lobau in the defence of Planchenois, where a sanguinary conflict ensued. Hiller's brigade endeavoured to take the village by storm, and succeeded in gaining possession of the churchyard, but a furious and deadly fusillade from the houses compelled them to yield. Reinforcements were now added to the combatants of both armies. Napoleon sent four more battalions of guards to the scene of action, while fresh columns of Prussians united with Hiller's troops and prepared for a renewed assault. Again the village was taken, and again lost, the French even venturing to push their way to the vicinity of the Prussian line. The latter, however, was again reinforced by Tippelskirch's brigade, a portion of which at once participated in the struggle. About 7 o'clock Zieten arrived on the field, and united his brigade to the extreme left of the Allied line, which he aided in the contest near La Haye and Papelotte. Prussians continued to arrive later in the evening,

but of course could not now influence the issue of the battle. It became apparent to Napoleon at this crisis that if the Prussians succeeded in capturing Planchenois, while Wellington's lines continued steadfast in their position, a disastrous defeat of his already terribly reduced army was inevitable. He therefore resolved to direct a final and desperate attack against the Allied centre, and to stimulate the flagging energies of his troops caused a report to be spread amongst them that Grouchy was approaching to their aid, although well knowing this to be impossible.

Napoleon accordingly commanded eight battalions of his reserve Guards to advance in two columns, one towards the centre of the Allied right, the other nearer to Hougomont, while they were supported by a reserve of two more battalions, consisting in all of about 5000 veteran soldiers, who had not as yet been engaged in the action. Between these columns were the remnants of Erlon's and Reille's corps, supported by cavalry; and somewhat in front of them Donzelat's division was to advance. Meanwhile the Duke hastened to prepare the wreck of his army to meet the attack. Du Plat's Brunswickers took up their position nearly opposite La Haye Sainte, between Halkett's and Alten's divisions. Maitland's and Adam's brigades were nominally supported by a division of Netherlanders under Gen. Chassé, while Vivian with his cavalry quitted the extreme left and drew up in the rear of Kruse's Nassovians, who had already suffered severely, and now began to exhibit symptoms of wavering. Every available gun was posted in front of the line, and the orchard and plantations of Hougomont were strengthened by reinforcements. The prelude to the attack of the French was a renewed and furious cannonade, which caused frightful havoc among the Allies. Donzelat's division then advanced in dense array from La Haye Sainte, intrepidly pushing their way to the very summit of the height on which the Allies stood. At the same time several French guns supported by them were brought within a hundred yards of the Allied front, on which they opened a most murderous cannonade. Kielmannsegge's Hanoverians suffered severe loss, the wreck of Ompteda's German brigade was almost annihilated, and Kruse's Nassovians were only restrained from taking to flight by the efforts of Vivian's cavalry. The Prince of Orange then rallied the Nassovians and led them to the charge, but they were again driven back, and the Prince himself severely wounded. Du Plat's Brunswickers next came to the rescue and fought gallantly, but with no better result. The Duke, however, rallied them in person, and the success of the French was brief. At the same time the chief fury of the storm was about to burst forth farther to the right of the Allies. The Imperial Guard, commanded by the heroic Ney, Friant, and Michel, and stimulated to the utmost enthusiasm by an address from Napoleon himself, formed in threatening and imposing masses on the heights of Belle Alliance, and there was a temporary lull in the French cannonade. The two magnificent columns, the flower of the French army, were now put in motion, one towards Hougomont and Adam's brigade, the other in the direction of Maitland and his Guards. As soon as the Guards had descended from the heights, the French batteries recommenced their work of destruction with terrible fury and precision, but were soon compelled to desist when they could no longer fire over the heads of their infantry. The latter had nearly attained the summit of the heights of the Allies, when the British gunners again resumed their work with redoubled energy, making innumerable gaps in the ranks of their assailants. Ney's horse was shot under him, but the gallant marshal continued to advance on foot; Michel was slain, and Friant dangerously wounded. Notwithstanding these casualties, the Guards gained the summit of the hill and advanced towards that part of the line where Maitland's brigade had been ordered to lie down behind the ridge in the rear of the battery which crowned it. The Duke commanded here in person at this critical juncture. The French tirailleurs were speedily swept away by showers of grape and canister, but the column of French veterans continued to advance towards the apparently unsupported battery. At this moment the Duke gave the signal to Maitland, whose Guards instantaneously sprang from the earth and saluted their enemy with a

fierce and murderous discharge. The effect was irresistible, the French column was rent asunder and vainly endeavoured to deploy; Maitland and Lord Saltoun gave orders to charge, and the British Guards fairly drove their assailants down the hill. — Meanwhile the other column of the Imperial Guard was advancing farther to the right, although vigorously opposed by the well-sustained fire of the British artillery, and Maitland's Guards returned rapidly and without confusion to their position to prepare for a new emergency. By means of a skilful manœuvre, Col. Colborne, with the 52nd, 71st, and 85th now brought his forces to bear on the flank of the advancing column, on which the three regiments simultaneously poured their fire. Here, too, the British arms were again successful, and frightful havoc was committed in the French ranks. A scene of indescribable confusion ensued, during which many of Chassé's Netherlanders in the rear took to flight, knowing nothing of the real issue of the attack. At the same time Maitland and his Guards again charged with fierce impetuosity from their 'mountain throne', and completed the rout of this second column of the Imperial Guard. In this direction, therefore, the fate of the French was sealed, and the Allies were triumphant. Farther to the left of the Allied line, moreover, the troops of Donzelat, Erlon, and Reille were in the utmost confusion, and totally unable to sustain the conflict. On the extreme left, however, the right wing of the French was still unbroken, and the Young Guard valiantly defended Planchenois against the Prussians, who fought with the utmost bravery and perseverance notwithstanding the fearful losses they were sustaining. Lobau also stoutly opposed Bülow and his gradually increasing corps. Napoleon's well-known final order to his troops — 'Tout est perdu! Sauve qui peut!' was wrung from him in his despair on seeing his Guard utterly routed, his cavalry dispersed, and his reserves consumed. This was about 8 o'clock in the evening, and the whole of the Allied line, with the Duke himself among the foremost, now descended from their heights, and, notwithstanding a final attempt at resistance on the part of the wreck of the Imperial Guard, swept all before them, mounted the enemy's heights, and even passed Belle Alliance itself. Still the battle raged fiercely at and around Planchenois, but shortly after 8 o'clock the gallant efforts of the Prussians were crowned with success. Planchenois was captured, Lobau and the Young Guard defeated after a most obstinate and sanguinary struggle, the French retreat became general, and the victory was at length completely won. Not until the Duke was perfectly assured of this did he finally give the order for a general halt, and the Allies now desisted from the pursuit at a considerable distance beyond Belle Alliance. On his way back to Waterloo, Wellington met Blücher at the Maison Rouge, or Maison du Roi, not far from Belle Alliance, and after mutual congratulations both generals agreed that they must advance on Paris without delay. Blücher, moreover, many of whose troops were comparatively fresh, undertook that the Prussians should continue the pursuit, a task of no slight importance and difficulty, which Gen. Gneisenau most admirably executed, thus in a great measure contributing to the ease and rapidity of the Allied march to Paris.

So ended one of the most sanguinary and important battles which history records, in the issue of which the whole of Europe was deeply interested. With the few exceptions already mentioned, all the troops concerned fought with great bravery, and many prodigies of valour on the part of regiments, and acts of daring heroism by individuals, are on record. The loss of life on this memorable day was commensurate with the long duration and fearful obstinacy of the battle. Upwards of 50,000 soldiers perished, or were *hors de combat*, whilst the sufferings of the wounded baffle description. The loss of the Allies (killed, wounded, and missing) amounted to about 14,000 men. Of these the British alone lost 6932, including 456 officers; the German contingents 4494, including 246 officers. The total loss of the Prussians was 6682 men, of whom 223 were officers. The Netherlanders estimated their loss at 4000 from the 15th to 18th June. The loss of the French has never been ascertained with certainty, but probably amounted to 30,000 at least, besides 7800 prisoners taken by the

Allies. About 227 French guns were also captured, 150 by the Allies, the rest by the Prussians.

Napoleon's errors in the conduct of the battle were perhaps chiefly these, that he began the battle at too late an hour of the day, that he wasted his cavalry reserves in a reckless manner, and that he neglected to take into account the steadiness with which British infantry are wont to maintain their ground. The Duke of Wellington is sometimes blamed for giving battle with a forest in the rear, which would preclude the possibility of retreat; but the groundlessness of the objection is apparent to those who are acquainted with the locality, for not only is the Forêt de Soignes traversed by good roads in every direction, but it consists of lofty trees growing at considerable intervals and unencumbered by underwood. It is a common point of controversy among historians, whether the victorious issue of the battle was mainly attributable to the British or the Prussian troops. The true answer probably is, that the contest would have been a drawn battle but for the timely arrival of the Prussians. It has already been shown how the Allied line successfully baffled the utmost efforts of the French until 7 p.m., and how they gloriously repelled the final and most determined attack of the Imperial Guard about 8 o'clock. The British troops and most of their German contingents, therefore, unquestionably bore the burden and heat of the day; they virtually annihilated the flower of the French cavalry, and committed fearful havoc among the veteran Guards, on whom Napoleon had placed his utmost reliance. At the same time it must be remembered that the first Prussian shots were fired about half-past four, that by half-past six upwards of 15,000 of the French (Lobau's corps, consisting of 6600 infantry and 1000 artillery, with 30 guns; 12 battalions of the Young Imperial Guard, about 6000 men in all; 18 squadrons of cavalry, consisting of nearly 2000 men) were drawn off for the new struggle at Planchenois, and that the loss of the Prussians was enormous for a conflict comparatively so brief, proving how nobly and devotedly they performed their part. The Duke of Wellington himself, in his despatch descriptive of the battle, says 'that the British army never conducted itself better, that he attributed the successful issue of the battle to the cordial and timely assistance of the Prussians, that Bülow's operation on the enemy's flank was most decisive, and would of itself have forced the enemy to retire, even if he (the Duke) had not been in a situation to make the attack which produced the final result'. The French colonel *Charras*, in his 'Campagne de 1815' (pub. at Brussels, 1858), a work which was long prohibited in France, thus sums up his opinion regarding the battle: 'Wellington par sa ténacité inébranlable, Blücher par son activité audacieuse, tous les deux par l'habilité et l'accord de leur manœuvres ont produit ce résultat'. — The battle is usually named by the Germans after the principal position of the French at Belle Alliance, but is is far more widely known as the Battle of Waterloo, the name given to it by Wellington himself.

About halfway to Mont St. Jean, which is about 3 M. from Waterloo, is the monument of Col. Stables, situated behind a farm-house on the right, and not visible from the road. The road to the left leads to **Tervueren,** a Royal château, once the property of the Prince of Orange. The royal stud was kept here till 1857, when it was transferred to the old abbey of *Gembloux* (p. 161).

The road from Waterloo to **Mont St. Jean** (Hôtel des Colonnes, p. 97) is bordered by an almost uninterrupted succession of houses. At the village, as already remarked, the road to Nivelles diverges to the right from that to Namur. To the right and left, immediately beyond the last houses, are depressions in the ground where the British reserves were stationed.

About $^2/_3$ M. beyond the village we next reach a bye-road,

which intersects the high-road at a right angle, leading to the left to Wavre, and to the right to Braine l'Alleud. Here, at the corner to the right, once stood an elm, under which the Duke of Wellington is said to have remained during the greater part of the battle. The story, however, is entirely unfounded, as it is well known that the Duke was almost ubiquitous on that memorable occasion. The tree has long since disappeared under the knives of credulous relic-hunters.

On the left, beyond the cross-road, stands an *Obelisk* (Pl. i) to the memory of the Hanoverian officers of the German Legion, among whose names that of the gallant Ompteda stands first. Opposite to it rises a *Pillar* (Pl. k) to the memory of Colonel Gordon, bearing a touching inscription. Both these monuments stand on the original level of the ground, which has here been considerably lowered to furnish materials for the mound of the lion. In this neighbourhood Lord Fitzroy Somerset, afterwards Lord Raglan, the Duke's military secretary, lost his arm.

About 1/4 M. to the right rises the **Mound of the Belgian Lion** (Pl. l), 200 ft. in height, thrown up on the spot where the Prince of Orange was wounded in the battle. The lion was cast by Cockerill of Liège (p. 183), with the metal of captured French cannon, and is said to weigh 28 tons. The French soldiers, on their march to Antwerp in 1832, hacked off part of the tail, but Marshal Gérard protected the monument from farther injury.

The mound commands the best survey of the battle-field, and the traveller who is furnished with the plan and the sketch of the battle, and has consulted the maps at the Hôtel du Musée, will here be enabled to form an idea of the progress of the fight. The range of heights which extends past the mound, to *Ohain* on the E. and to *Merbe-Braine* on the W., was occupied by the first line of the Allies. As the crest of these heights is but narrow, the second line was enabled to occupy a sheltered and advantageous position on the N. slopes, concealed from the eye of their enemy. The whole line was about 1 1/2 M. in length, forming a semicircle corresponding to the form of the hills. The centre lay between the mound and the Hanoverian monument.

The chain of heights occupied by the French is 1 M. distant, and separated from the Allied position by a shallow intervening valley, across which the French columns advanced without manœuvreing, being however invariably driven back. The Allied centre was protected by the farm of **La Haye Sainte,** situated on the right of the road, about 100 paces from the two monuments. It was defended with heroic courage by a light battalion of the German Legion, commanded by Major v. Baring, whose narrative is extremely interesting.

After giving a minute description of the locality and the disposition of his troops, he graphically depicts the furious and repeated assaults successfully warded off by his little garrison, and his own intense excitement

and distress on finding that that their stock of ammunition was nearly expended. Then came the terrible catastrophe of the buildings taking fire, which the gallant band succeeded in extinguishing by pouring water on it from their camp-kettles, although not without the sacrifice of several more precious lives. "Many of my men", he continues, "although covered with wounds, could not be induced to keep back. 'As long as our officers fight, and we can stand', was their invariable answer, 'we won't move from the spot!' I should be unjust to the memory of a rifleman named Frederick Lindau, if I omitted to mention his brave conduct. He had received two severe wounds on the head, and moreover had in his pocket a purseful of gold which he had taken from a French officer. Alike regardless of his wounds and his prize, he stood at a small side-door of the barn, whence he could command with his rifle the great entrance in front of him. Seeing that his bandages were insufficient to stop the profuse bleeding from his wounds, I desired him to retire, but he positively refused, saying: 'A craven is he who would desert you as long as his head is on his shoulders!' He was, however, afterwards taken prisoner, and of course deprived of his treasure." He then relates to what extremities they were reduced by the havoc made in the building by the French cannonade, and how at length, when their ammunition was almost exhausted, they perceived two fresh columns marching against them. Again the enemy succeeded in setting the barn on fire, and again it was successfully extinguished in the same manner as before.

"Every shot we fired increased my anxiety and distress. I again despatched a messenger for aid, saying that I must abandon the defence if not provided with ammunition, — but in vain! As our fusillade diminished, our embarrassment increased. Several voices now exclaimed: 'We will stand by you most willingly, but we must have the means of defending ourselves!' Even the officers, who had exhibited the utmost bravery throughout the day, declared the place now untenable. The enemy soon perceived our defenceless condition, and boldly broke open one of the doors. As but few could enter at a time, all who crossed the threshold were bayonetted, and those behind hesitated to encounter the same fate. They therefore clambered over the walls and roofs, whence they could shoot down my poor fellows with impunity. At the same time they thronged in through the open barn, which could no longer be defended. Indescribably hard as it was for me to yield, yet feelings of humanity now prevailed over those of honour. I therefore ordered my men to retire to the garden at the back. The effort with which these words were wrung from me can only be understood by those who have been in a similar position."

"As the passage of the house was very narrow, several of my men were overtaken before they could escape. One of these was the Ensign Frank, who had already been wounded. He ran through with his sabre the first man who attacked him, but the next moment his arm was broken by a bullet. He then contrived to escape into one of the rooms and conceal himself behind a bed. Two other men fled into the same room, closely pursued by the French, who exclaimed: '*Pas de pardon à ces brigands verts!*' and shot them down before his eyes. Most fortuuately, however, he remained undiscovered until the house again fell into our hands at a later hour. As I was now convinced that the garden could not possibly be maintained when the enemy was in possession of the house, I ordered the men to retreat singly to the main position of the army. The enemy, probably satisfied with their success, molested us no farther."

The door of the house still bears traces of the French bullets. Several of the unfortunate defenders fled into the kitchen, adjoining the garden at the back on the left. The window was and is still secured with iron bars, so that all escape was cut off. Several were shot here, and others thrown into the kitchen-well, where their bodies were found after the battle. An iron tablet bears an

inscription to the memory of the officers and privates who fell in the defence of the house.

Farther to the W. are *Papelotte*, *La Haye*, and *Smouhen*, which served as advanced works of the Allies on their extreme left. They were defended by Nassovians and Netherlanders under Duke Bernhard of Saxe-Weimar, but fell into the hands of the French about half-past 5 o'clock.

The defenders of **Goumont,** or **Hougomont,** another advanced work of the Allies, situated about ½ M. to the S.W. of the Lion, were more fortunate. This interesting spot formed the key to the British position, and had Napoleon once gained possession of it, his advantage would have been incalculable. The buildings still bear many traces of the fearful scenes which were enacted here. It is computed that throughout the day the attacks of nearly 12,000 men in all were launched against this miniature fortress, notwithstanding which the garrison held out to the last (see below). The French stormed the orchard and garden several times, but they did not succeed in penetrating into the precincts of the buildings. The latter, moreover, caught fire, adding greatly to the embarrassment of the defenders, but happily the progress of the flames was arrested. Hougomont was at that time an old, partially dilapidated château, to which several outbuildings were attached. The whole was surrounded by a strong wall, in which numerous loop-holes had been made by express orders of the Duke in person, thus forming an admirable though diminutive stronghold. Notwithstanding these advantages, however, its successful defence against the persistent attacks of overwhelming numbers was solely due to the daring intrepidity of the little garrison. The wood by which it was once partially surrounded was almost entirely destroyed by the cannonade. The loop-holes, as well as the marks of the bullets, are still seen, and the place presents a shattered and ruinous aspect to this day. The orchard contains the graves of Capt. Blackman, who fell here, and of Sergt. Cotton, a veteran of Waterloo who died at Mont St. Jean in 1849 (½ fr. is exacted from each visitor to the farm). Hougomont is about 1 M. from stat. Braine l'Alleud (see p. 110).

Prodigies of valour were performed by the Coldstreams and their auxiliaries at Hougomont, and fortunately with a more successful result than that which attended their heroic German allies at La Haye Sainte. At one critical juncture the French were within a hair's breadth of capturing this fiercely-contested spot. They forced their way up to the principal gate, which was insufficiently harricaded, and rushing against it in dense crowds actually succeeded in hursting it open. A fearful struggle ensued. The Guards charged the assailants furiously with their hayonets, whilst Col. Macdonnel, Capt. Wyndham, Ensign Gooch, Ensign Hervey, and Serg. Graham, by dint of main force and daring courage, contrived to close the gate in the very face of the enemy. — At a later hour a vehement assault was made on the back-gate of the offices, the barricades of which threatened to yield, although crowds of the assailants were swept away hy a well-directed fire from the loop-holes. At the same time one of the French shells set fire to the buildings, and the flames

burst forth with an ominous glare. Sergt. Graham immediately requested leave of Col. Macdonnel to retire for a moment, which the latter accorded, although not without an expression of surprise. A few moments later the gallant sergeant re-appeared from amidst the blazing ruins, bearing his wounded brother in his arms, deposited him in a place of safety, and at once resumed his work in strengthening the barricades, where the danger was rapidly becoming more and more imminent. Suddenly a French grenadier was seen on the top of the wall, which he and his comrades were in the act of scaling. Capt. Wyndham, observing this, shouted to Graham: 'Do you see that fellow?' Graham, thus again interrupted in his work, snatched up his musket, took aim, and shot the Frenchman dead. No others dared to follow, the attack on the gate was abandoned by the enemy, and the danger again successfully averted. Similar attacks were launched against the château with unremitting energy from half-past 11 in the morning until nearly 8 in the evening, but were repelled with equal success. Most fortunately for the defenders, their supply of ammunition was abundant. Had it been otherwise, Hougomont must inevitably have met with the same fate as La Haye Sainte; Napoleon would then have been enabled to attack the Duke's right flank, and the Allies would most probably have been defeated, or rather virtually annihilated.

The neighbourhood of Hougomont is said to have been the scene of the following well authenticated anecdote. Colonel Halkett's brigade, consisting of raw levies of troops, most of whom now faced an enemy for the first time, were exposed to a galling fire from Cambronne's brigade, which formed the extreme left of the enemy's line. Halkett sent his skirmishers to meet the vanguard of the French, somewhat in advance of whom Gen. Cambronne himself rode. Cambronne's horse having been shot under him, Halkett immediately perceived that this was an admirable opportunity for a 'coup de main' calculated to inspire his troops with confidence. He therefore galloped up alone to the French general, threatening him with instantaneous death if he did not surrender. Cambronne, taken by surprise, presented his sword and surrendered to the gallant colonel, who at once led him back to the British line. Before reaching it, however, Halkett's horse was struck by a bullet and fell. Whilst struggling to disengage himself, he perceived to his extreme mortification that the general was hastening back to his own troops! By dint of great efforts, however, Halkett got his horse on his legs again, galloped after the general, overtook him, and led him back in triumph to his own line. — The troops commanded by Cambronne were a brigade of the Imperial Guard, whose boast had ever been: '*La Garde meurt, mais ne se rend pas!*'

The field-road to **Belle Alliance** from the gate of the farm skirts the wall to the left. It soon becomes narrower, and after leading about 50 paces to the right passes through a hedge, traverses a field, and passes an embankment. After a walk of 5 min. a good path is reached, leading to the high-road in 12 min. more. Coster's house (see below) lies to the right. In a straight direction the road leads to Planchenois (see below). Belle Alliance is situated on the left. This name is applied to a low white house of one story on the road-side, now a poor tavern, 1 M. to the E. of Hougomont.

A marble slab over the door bears the inscription: '*Rencontre des généraux Wellington et Blucher lors de la mémorable bataille du 18. Juni 1815, se saluant mutuellement vainqueurs*'. The statement, however, is erroneous. It is well ascertained that Blücher did not overtake the Duke until the latter had led his troops ar far as *La Maison du Roi*, or *Maison Rouge*, on the road to Genappe, about 2 M. beyond Belle Alliance, where he gave the order to halt. This was the scene of the well-known anecdote so often related of the Duke, who when urged not to expose himself unne-

cessarily to danger from the fire of the straggling fugitives, replied: 'Let them fire away. The victory is gained, and my life is of no value now!'

The house of Belle Alliance was occupied by the French, and their lines were formed adjacent to it. Napoleon's post during the greater part of the battle was a little to the right of the house, and on the same level.

On the N. side of Belle Alliance a field-road diverges from the high-road, and leads to **Plancenoit,** or *Planchenois*, a village situated 1 M. to the S.E., which the traveller who desires to appreciate the important part acted by the Prussians in the battle should not fail to visit. To the left, on a slight eminence near the village, rises the **Prussian Monument** (Pl. m), an iron obelisk with an appropriate inscription in German. It was injured by the French when on their way to the siege of Antwerp in 1832, but has since been restored.

The battle between the French and the brave Prussians raged with the utmost fury at and around Plancenoit from half-past six till nearly nine o'clock. Nine regiments of infantry, a regiment of hussars, and the cavalry of the 4th Corps d'Armée commanded by Prince William of Prussia were engaged in the action, and fiercely contested the possession of the village. The churchyard was the scene of the most sanguinary struggles, in which vast numbers of brave soldiers fell on both sides. The village was captured several times by the Prussians, and again lost; but they finally gained possession of it between 8 and 9 o'clock. The combatants of both armies in this conflict were all comparatively fresh, and the fury with which they fought was intensified by the bitter hostility of the two nations, and a thirst for vengeance on the part of the Prussians for previous reverses. The victory on this part of the field was therefore achieved towards 8 o'clock, and the defeat of the French was rendered doubly disastrous by the spirited and well organised pursuit of Gneisenau.

The French retreat, which soon became a disorderly *sauve qui peut*, followed the road to *Genappe*, a village about 4 M. to the S. of Plancenoit. Near Genappe, where the road was blocked with cannon and waggons, the Prussians captured Napoleon's travelling carriage, which the emperor had probably just quitted in precipitate haste, as it still contained his hat and sword. Genappe is a station on the Mons and Wavre railway (see p. 155).

CONTINUATION OF RAILWAY JOURNEY. The next station beyond Waterloo is (12 M. from Brussels) **Braine l'Alleud** *(Hôtel du Midi; Hôtel de l'Etoile)*, a manufacturing town with 6600 inhab., whence the mound of the lion (p. 106) on the field of Waterloo, which is visible to the left, is $1\frac{1}{2}$ M. distant. The road to it leads directly N. from the station.

$15\frac{1}{2}$ M. *Lillois*. 18 M. *Baulers*, the suburb of Nivelles, the junction of the Manage and Wavre line (p. 155).

19 M. **Nivelles** *(Hôtel du Mouton Blanc)*, Flem. *Nyvel*, on the *Thines*, a manufacturing town with 10,000 inhab., owes its origin to a convent founded here about the middle of the 7th cent. by Ida, wife of Pepin of Landen. The Romanesque church of the convent, built in the 11th cent., still exists, but the interior suffered defacement in the 18th century. The tower was restored in 1859, after a fire, with little success. The treasury contains many interesting objects. The station is called *Nivelles-Est*, and lies at some distance from the town (*Nivelles-Nord*, see p. 155).

The *Baulers-Fleurus-Chatelineau* line diverges at Nivelles-Est: 20 M., in 1¼ hr. (fares 2 fr. 50, 1 fr. 90, 1 fr. 25 c.). Flenrus, see p. 174.

23 M. *Obaix-Buzet;* 25½ M. **Luttre**, the junction of our line with the Ghent and Braine-le-Comte railway, which the train now follows, viâ (29 M.) *Gosselies* and (30 M.) *Roux*, to —

35 M. **Charleroi**, see p. 156.

14. From Brussels to Antwerp by Malines.

27½ M. RAILWAY to *Malines* in 25-45 min. (fares 1 fr. 60, 1 fr. 20, 80 c.); to *Antwerp* in 1-1½ hr. (fares 3 fr. 35, 2 fr. 50, 1 fr. 70 c.). Express fares one-fifth higher.

The train starts from the *Station du Nord*. Travellers starting from the Station de Luxembourg change carriages at (2 M.) *Schaerbeek* (p. 166). A fertile and grassy plain, through which the *Senne* winds, is traversed. — 4½ M. *Haeren*, and —

6¼ M. *Vilvorde*, a small town on the Senne, one of the most ancient in Brabant, with the military penitentiary.

A melancholy interest attaches to Vilvorde as the scene of the martyrdom of WILLIAM TYNDALE, the zealous English Reformer and translator of the Bible. He was compelled to leave England on account of his heretical doctrines in 1523, and the same year he completed his translation of the New Testament from the Greek. He then began to publish it at Cologne, but was soon interrupted by his Romish antagonists, to escape from whom he fled to Worms, where the publication was completed in 1525. Copies soon found their way to England, where prohibitions were issued against them, in consequence of which most of them were burnt. 'They have done no other thing than I looked for', observed the pious translator, on hearing of this; 'no more shall they do, if they burn me also!' Notwithstanding the vehement opposition of Archbp. Warham, Card. Wolsey, and Sir Thomas More (who vainly strove to refute the new doctrine in a work of 7 vols.), four new editions rapidly found their way to England. In 1529 Tyndale began to publish the first four books of the Old Testament at Antwerp, where he now acted as chaplain to the British merchants settled in that city. He was at length arrested through the treachery of a spy, and sent to Vilvorde, where he was imprisoned for two years. He was then tried, and condemned as a heretic. On 6th Oct., 1536, he was chained to the stake, strangled, and finally burnt to ashes. His last words were: 'Lord, open the King of England's eyes!' He was a man of simple and winning manners, indefatigable industry, and fervent piety. His New Testament, which was translated independently of his illustrious predecessor Wyckliffe, and his still more celebrated contemporary Luther, forms the basis of the Authorised Version. It is a remarkable fact, that the year after his martyrdom the Bible was published throughout England by royal command, and appointed to be placed in every church for the use of the people.

We catch a distant view here, on the right, of the village of *Perck* (3 M. from the railway), near which is the farm-house of *Dry Toren*, once the country-seat of David Teniers the Younger (d. 1685; buried in the church of Perck).

Farther on, near (8 M.) *Eppeghem*, stands the old château of *Steen*, purchased by Rubens in 1635 as a summer resort, at a cost of 93,000 florins. — 10 M. *Weerde*. The huge tower of the cathedral of Malines now becomes conspicuous in the distance. The train crosses the Louvain Canal.

12½ M. **Malines.** — **Hotels.** Hôtel Buda, opposite the cathedral tower, R. 1½ fr.; Hôtel de la Coupe, near the Cathedral; Hôtel de Beffer, Rue de Beffer 34, near the Grande Place; Cheval d'Or, Rue des Béguines 2, near the cathedral; Cicogne, Rue Notre Dame 88. — Hôtel de la Campine and Hôtel de la Couronne, opposite the station. — *Restaurant* at the station.

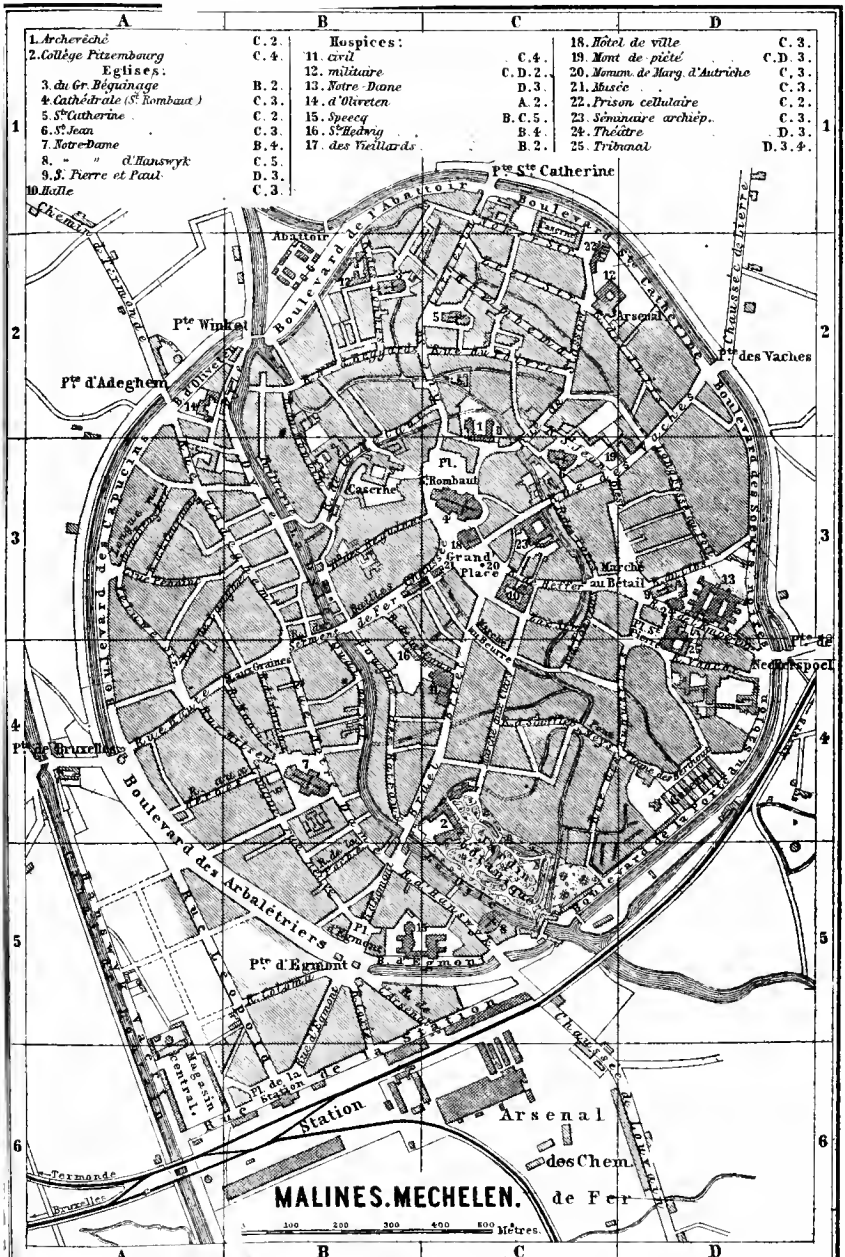
A visit to the Cathedral and the paintings by Rubens in the churches of St. Jean and Notre Dame may be accomplished in 2-2½ hrs.

The ancient town of *Malines*, Flem. *Mechelen* (40,500 inhab.), situated on the *Dyle*, which flows through the town in numerous arms and is crossed by 35 bridges, is the seat of a cardinal archbishop, the primate of Belgium. Notwithstanding its broad and regular streets, handsome squares, and fine buildings, it is a dull place, and totally destitute of the brisk traffic which enlivens most of the principal Belgian towns. The quietness of the town forms a strong contrast to the busy scene at the station, which possesses extensive railway workshops and is the focus of several of the most important railways in Belgium (Liège-Ostend, Antwerp-Brussels, Malines-St. Nicolas). The unenterprising character of the inhabitants is more tersely than politely described in the monkish lines mentioned in the Introduction.

In order to reach the town, which is more than ¼ M. from the station, we follow the broad *Rue d'Egmont* bearing to the right, traverse the *Place* of that name, cross the Dyle, and proceed in the same direction through the *Brulstraat*, leading to the Grande Place (Pl. C, 3), where a *Statue* (Pl. 20) by *Teurlinckx* of Malines was erected in 1849 to *Margaret of Austria* (d. 1530), daughter of Maximilian I. and Mary of Burgundy (p. xviii), celebrated as regent of the Netherlands and instructress of Charles V. The circle described on the ground round the monument indicates the size of the cathedral clock (see below). The Place still boasts of several mediæval buildings. The old *Cloth Hall* (Pl. 10), begun in 1340, but left uncompleted, with a superstructure of the 16th cent., is now used as the *Guard House*. To the left of it are remains of a late-Gothic *Palais de Justice*, begun by Keldermann in 1530, containing some beautiful vaulting in the flamboyant style, which is best reached from the court of the cloth-hall.

The *Hôtel de Ville* (Pl. 18), between the Grande Place and the cathedral, was entirely remodelled during the last century. Opposite this building, and standing a little way back from the Place, is an old late-Gothic building called the '*Schepenen-Huis*' (or house of the bailiffs), with the inscription '*Musée*' (Pl. 21; C, 3), containing a collection of civic antiquities, reminiscences of Margaret of Austria, a few ancient and modern pictures (including a small Crucifixion by Rubens), etc. (The concierge lives in the market-place, No. 2, next door to the Hôtel de Ville; ½ fr.).

The *Cathedral of St. Rombold (*St. Rombaut*, Pl. 4; closed from 12 to 2.30, and after 5.30 p.m.), begun at the end of the 12th cent., completed in 1312, but to a great extent rebuilt, after a



Geograph. Anstalt von Wagner & Debes, Leipzig.

fire, in the 14th and 15th centuries, is a cruciform Gothic church with a richly decorated choir and a huge unfinished W. tower (324 ft. in height; projected height 460 ft.). The face of the clock on the tower is 49 ft. in diameter. The church was almost entirely erected with money paid by the pilgrims who flocked hither in the 14th and 15th centuries to obtain the indulgences issued by Pope Nicholas V. On the increase of the hierarchy of the Netherlands in 1559 (p. xvii), the Cathedral of St. Rombold was raised by Pope Paul IV. to the dignity of the archiepiscopal metropolitan church. The first archbishop was Ant. Perrenot de Granvella, the hated minister of Margaret of Parma, who was shortly afterwards created a cardinal. The church is now undergoing a thorough restoration.

The *Interior* of the church (length 306 ft., nave 89 ft. high) is imposing, and worthy of its archiepiscopal dignity. It is adorned by several admirable pictures, the finest of which is an *Altar-piece by *Van Dyck*, representing the Crucifixion, in the S. transept, painted in 1627, and successfully cleaned in 1848. This is one of the finest of the master's works, and is worthy of the most careful inspection. The composition is extensive and skilfully arranged; the profound grief and resignation depicted in the countenance of the Virgin are particularly well expressed. — In the N. (l.) transept: *Erasmus Quellin*, Adoration of the Shepherds. — In the N. aisle, 1st chapel on the left (reckoned from the chief entrance), *Wouters*, Last Supper; opposite is a monument in marble to *Archbishop Méan* (d. 1831), who is represented kneeling before the Angel of Death, executed by *Jehotte*, a sculptor of Liège. — In the S. aisle: twenty-five scenes from the history of St. Rombold, extending from his appointment to the office of bishop down to his martyrdom and the miracles wrought by his relics (Flemish school of the 14th cent., restored in 1857). — The *Pulpit*, carved in wood, like those in the principal Belgian churches, by *Boeckstuyns* of Malines, represents the Conversion of St. Paul. Above, St. John and the women at the foot of the Cross; at the side, Adam and Eve and the serpent. By the pillars are statues of the Apostles (17th cent.). The large modern stained-glass windows in the transept were executed to commemorate the promulgation of the new dogma of the immaculate conception of the Virgin (1854), that at the N. end by *J. F. Pluys* of Malines, and the one opposite by his son *L. Pluys*. — The *Choir* contains handsome modern carved stalls in the Gothic style. To the left in the retro-choir, near the N. portal, high up, is a Circumcision by *M. Coxie*, 1587. Farther on are a number of large pictures, chiefly by *Herreyns* (d. 1827) and other painters of the early part of the present century, representing scenes from the life of St. Rombold. The Ascension in the chapel at the back of the high-altar is by *Paelinck* (d. 1839). The adjoining chapel contains the altar of St. Engelbert, Bishop of Cologne, with a chased brazen antependium or frontal, executed from *Minguay's* designs by *L. van*

Ryswyck of Antwerp (1875). The choir also contains several monuments of bishops of the 17th cent., and windows filled with modern stained glass.

The *Archiepiscopal Palace* (Pl. 1; C, 2), picturesquely situated a little to the N., and dating from the 16th cent., has been allowed to fall into a state of disrepair.

St. Jean (Pl. 6; C, 3), near the Cathedral, is an insignificant church, but contains an interesting picture by *Rubens*, a *High-altar-piece with wings, a large and fine composition, one of the best of the painter's ceremonial works. On the inside of the wings: Beheading of John the Baptist, and Martyrdom of St. John in a cauldron of boiling oil. Outside: Baptism of Christ, and St. John in the island of Patmos, writing the Apocalypse. The two latter are in the master's best style. Below is a small Crucifixion, probably also by *Rubens*. To the left in the choir is Christ on the Cross, by *Ch. Wouters*, 1860. In the chapel on the left, Christ and the disciples at Emmaus, by *Herreyns*. The pulpit in carved wood, by *Verhaeghen*, represents the Good Shepherd. The confessionals, the carved wood on the organ, and several other pieces of carving are by the same sculptor. The Sacristan ($^1/_2$-1 fr.) lives in the Klapgat, adjacent to the church. — The *Mont de Piété*, Rue des Vaches 67 and Rue St. Jean 2 (Pl. C, D, 2, 3), formerly the house of Canon Buysleden, is an interesting building of the 16th cent., with gables and a tower of brick and limestone (1570), recently restored.

At the N.W. angle of the town are situated the church of *St. Catherine* (Pl. 5; C, 2) and that of the *Grand Béguinage* (Pl. 3; B, 2), containing pictures by L. Franchoys, Moreels, De Crayer, Th. Boyermans, E. Quellin, and others; the latter is also embellished with sculptures by L. Fayd'herbe and Duquesnoy. The church of *St. Peter and St. Paul* (Pl. 9; D, 3) contains pictures by Th. Boyermans, P. Eyckens, M. Coxie, and others, and sculptures by Verbruggen (pulpit) and J. Geefs (apostles). — The *Tribunal* (Pl. 25; D, 3, 4), or court of justice, consists of a picturesque assemblage of courts, gables, etc., in the transition-style between the Flamboyant and the Renaissance, with beautiful details in blue limestone.

On our way back to the station we now visit the church of *Notre Dame* (Pl. 7; B, 4), a late-Gothic building of the 16th cent., recently restored. A chapel behind the high-altar contains *Rubens'* *Miraculous Draught of Fishes, a richly coloured picture, with wings, painted in 1618 for the Guild of Fishers, from whom the master received 1000 florins for the work (about 90*l.*). In the 3rd chapel of the retro-choir is the Temptation of St. Anthony by *M. Coxie;* high-altarpiece, a Last Supper by *E. Quellin*; pulpit and statues by *G. Kerricx*. The sacristan will be found at No. 58 Milsenstraat, the street opposite the chief portal. — On the adjacent *Quai au Sel* (Pl. B, 4), and particularly in or near the Rue Ser-

ment du Fer, are several interesting houses of the 16th century, and indeed throughout the whole town there still linger many picturesque relics of mediæval architecture.

The church of *Notre Dame d'Hanswyck* (Pl. 8; C, 5) contains two large reliefs by L. Fayd'herbe and a pulpit by Verhaeghen.

The neighbouring *Botanic Garden* (Pl. C, 4; admission 50 c.) contains a bust of the botanist Dodonæus, a native of Malines (b. 1517). Count Mansfield, the celebrated general in the Thirty Years' War, and Michael Coxie, the imitator of Raphael, were also born here.

The *Dyle*, which unites with the *Nethe*, 6 M. below the town, to form the *Rupel*, is affected by the rise and fall of the tide.

Mechlin lace, which once enjoyed a high reputation, is still manufactured here, but cannot compete with that of Brussels.

FROM MALINES TO LOUVAIN, 15 M., railway in 40 min. (fares 1 fr. 70, 1 fr. 35, 90 c.). Stations *Boort-Meerbeek*, the church of which contains an altar-piece by Teniers the Younger; *Haecht*; *Wespelaer*, with a country-seat and park mentioned by Delille (born 1738). The line crosses the *Dyle*, skirts the Antwerp-Louvain Canal (constructed in 1750) and reaches stat. *Louvain* (p. 168).

From Malines to Ghent, see R. 10.

FROM MALINES TO ST. NICOLAS AND TERNEUZEN, 42 M., railway in 2¾ hrs. (fares 5 fr. 15, 3 fr. 70, 2 fr. 55 c.). Stations *Hombeek*, *Thisselt*, *Willebroek* (on a canal connecting the Senne with the Rupel), *Puers* (branch to Dendermonde, p. 54), *Bornhem*. The train traverses a pleasant district, and crosses the broad Schelde, commanding a view of its picturesque wooded banks. To the left, on the left bank, is stat. *Tamise*, a manufacturing town with 9400 inhab.; then stat. **St. Nicolas** (junction for Ghent and Antwerp, p. 55), *St. Gilles*, *La Clinge* (Belgian custom-house), *Hulst* (Dutch custom-house), *Axel*, *Sluyskill*, *Terneuzen* (see p. 10).

Soon after quitting Malines, the train crosses the *Nethe* and reaches (18 M.) *Duffel*. To the right rises the old Gothic château of *Ter-Elst*. Then (20½ M.) stat. *Contich*.

FROM CONTICH TO TURNHOUT by a branch-railway in 1½ hr. — Stations: **Lierre** (16,700 inhab.), junction for Antwerp, Diest, and Hasselt (p. 150); *Nylen*, *Bouwel*, **Herenthals**, to which a line runs from Louvain (p. 168; *Lichtaert*, *Thielen*, and lastly **Turnhout**, the chief town of the district, with 16,100 inhab., a prosperous place, with cloth and other factories, and a leech-breeding establishment. Beyond Turnhout the line crosses the Dutch frontier to Tilburg (see p. 302).

Another branch-line runs from Contich to *Boom*, which also has communication with Oude-God and Berchem.

Beyond stat. *Oude-God (Vieux-Dieu)* numerous country-seats are passed. We now pass through the new outworks around Antwerp. 26½ M. *Berchem*, the head-quarters of the French during the siege of the citadel in 1832.

27½ M. **Antwerp**, see below.

15. Antwerp. Fr., *Anvers;* Span., *Amberes.*

Railway Stations. 1. The *Principal* or *East Station* (Pl. F, 2), for Malines (Brussels, Louvain, etc.), Hasselt-Mastricht, Turnhout-Tilburg, Roosendaal (Flushing and Rotterdam), is near the Zoological Garden (a new station in the Place de la Commune projected). — 2. The *South Station* (Pl. K, 7) is used only by the local trains to Boom (p. 117). — The direct trains to Ghent through the Waesland (R. 10) start from the station at *Vlaamsch Hoofd* (p. 55), on the opposite bank of the Schelde. Ferry-steamboat from the S. end of the quay.

Hotels. *St. Antoine (Pl. a; F, 5), Place Verte 40; *Grand Laboureur (Pl. b; F, 4), Place de Meir 26; *Hôtel de l'Europe (Pl. c; F, 5), Place Verte 38; charges at these, R. 2½-3 fr. and upwards, B. 1½, D. 4, L. ¾, A. 1 fr. — Hôtel de Flandres (Pl. g; E, 5), Place Verte 9; Grand Miroir (Pl. h; E, F, 6), Vieux Marché-au-Blé 58, well-spoken of; Bien-Etre, or *'S Lands Welvaert* (Pl. i; F, 4), Rue Courte Claires, near the Exchange, R. 2, D. 2½ fr.; De la Paix (Pl. d; F, 5), Rue des Menuisiers 9; Courrier (Pl. k; F, 5), Rempart du Lombard 52; Couronne (Pl. m; F, 5), Rue des Israélites 6; *Commerce, Rue de la Bourse 10, R. 2, A. ½, B. 1, D. 2 fr.; Fleur d'Or, Rue des Moines 1, near the Place Verte; these last unpretending. — On the *Schelde:* Hôtel d'Angleterre, Quai Van Dyck 5; Hôtel du Danemark (Pl. p; E, 6), Quai Van Dyck 11; Hôtel du Rhin (Pl. f; E, 6), Quai Van Dyck 1, moderate. In the vicinity: Hôtel de Hollande (Pl. l; F, 5), Rue de l'Etuve 2. — Near the *Principal Station:* Café & Hôtel du Progrès, Café & Hôtel de la Paix, *Hôtel St. Pierre (moderate), and others.

Restaurants. **Bertrand*, Place de Meir 11, dear, dinner 5 fr. and upwards; **Rocher de Cancale*, adjoining the exchange and the Place de Meir,

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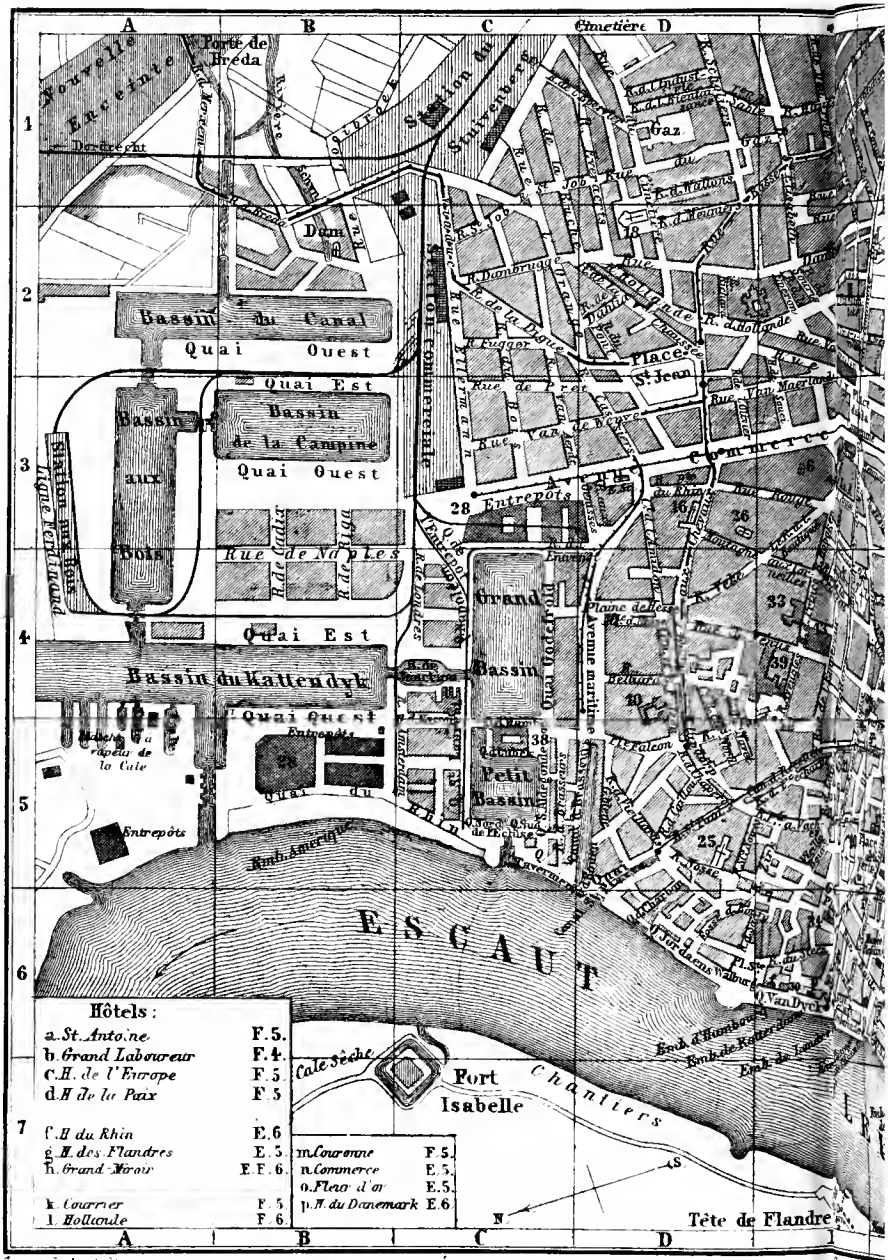
Key to the Plan of Antwerp.

1. *Aliénés (Maison des)*	G 6	28. *Entrepôts*	A 3, B 5, C 3
2. *Arsenal de Construction*	F 4	29. *Gouvernement*	F 5
3. *Arsenal de Guerre*	G 7	30. *Halle aux poissons*	E 6
4. *Athénée*	E 4	*Harmonie*	K 4
Banque	G 4	32. *Hôpital Ste. Elisabeth*	G 4, 5
6. *Béguinage*	E 3	33. *Militaire*	E 4
7. *Boucheries*	E 6	34. *Hôtel de Ville*	E 6
8. *Bourse*	E F 4, 5	35. *Jardin Botanique*	G 5
9. *Caserne d'Artillerie*	G 6	*Zoologique*	F 2
10. *Falcon*	D 4	37. *Maison Rubens*	F 4
11. *d'Infanterie*	H 5	38. *Hanséatique*	C 5
12. *Cercle*	G 4	39. *Musée*	E 4
13. *Collége St. Charles*	E 4	*Musée Plantin-Moretus*	F 6
		40. *Orphelinat Terlinck*	H 5
Churches.		41. *Palais du Roi*	F 4
14. *St. Andrée*	F 6	42. *de Justice*	H 5
15. *Anglicane*	F 5	*Pépinière*	K 4
16. *St. Antoine*	D 3	43. *Poste aux Lettres*	F 5
17. *St. Augustin*	F 5	*Station de l'Est*	F 2
18. *St. Amand*	D 2	*Station du Sud*	K 7
19. *des Carmélites*	G 5		
20. *Cathédrale (N. Dame)*	E 5	**Statues.**	
21. *St. Charles (Jésuites)*	E 5	44. *Boduognatus*	H I 2
22. *St. Georges*	G 5	45. *Léopold I.*	G 4
23. *St. Jacques*	E 4	*Leys*	G 4
24. *St. Joseph (Thérésiennes)*	H 2	46. *Rubens*	F 5
St. Laurent	K L 5	47. *Teniers*	F 3
25. *St. Paul (Dominicains)*	D 5	48. *Van Dyck*	E 4, 5
26. *Protestante*	D 3	49. *Van Ryswyck*	G 3
27. *Rédemptoriste*	F 4	50. *Van Schoonbeke*	H 2
Scandinave	D 3	51. *Théâtre Français*	F 4
St. Willebrord	M 2	52. *Théâtre Flamand*	E 3


A
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Nouvelle Enceinte
Porte de Breda
Station du Stuivenberg
Cimetière
Gaz
Bassin du Canal
Quai Ouest
Quai Est
Bassin de la Campine
Quai Ouest
Bassin aux Bois
Station aux Bois
Rue de Cadix
Rue de Naples
Quai Est
Bassin du Kattendyk
Quai Ouest
Entrepôts
Quai du Rhin
Entrepôts
Bassin Américain
Station commerciale
Place St Jean
Commerce
Entrepôts
Grand Bassin
Quai Godefroid
Petit Bassin
Avenue maritime
Plaine de Lacs
Quai Van Dyck
ESCAUT
Cale Sèche
Fort Isabelle
Chantiers
Tête de Flandre
N
S
Hôtels :
a. St. Antoine F.5.
b. Grand Laboureur F.4.
c. H. de l'Europe F.5
d. H de la Paix F.5
f. H du Rhin E.6
g. H. des Flandres E.5
h. Grand Mogul E.F.6.
k. Courrier F.5
l. Hollande F.6
m. Couronne F.5.
n. Commerce E.5.
o. Fleur d'or E.5.
p. H. du Danemark E.6
Tramways
Échelle de 1:20.000

Station de Borgerhout
Stat. de Berchem
F
G
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I
K
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M
1
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6
7
Jardin zoologique
Station
Ft. de Berchem
Porte de Berchem
Pte des Malines
St Willebrord
Charlotte
Avenue Quentin Massys
PARC
Avenue Van Eyck
Rue Simons
Rue du Rempart
R. du Rempart
Pepinière
Harmonie
Edegem
Pte de Wilryck
Route de Wilryck
Ancienne Route de Malines
Place de la Commune
Rue de l'Harmonie
Rue Lozana
Rue Anselmo
Rue Léopold
R. Louise
Avenue de l'Industrie
Place Verte
Musée Plantin
Embarcadère
FLEUVE
Quai Cockerill
Quai Flamand
Quai Wallon
Bassin
Musée
Rue des Peintres
R. du Peuple
R. d. Gueux
R. d'Egmont
Arsenal de Guerre
St Laurent
Pte St Laurent
Pte du Kiel
Rempart du Kiel
Rempart de Wilryck
Longue Rue des Aulnes
Nle Porte de Boom
Bassin de Natation
Place du Sud
Station du Sud (Projet)
Station
Chem. de fer de Gand à Anvers
Mètres
Wagner u. Debes Leipzig

less expensive; *Grand Café de l'Univers*, Place Verte, E. side, 'plat du jour' (11. 30 a.m. to 3 p.m.) 80 c. to 1 fr., 'plat du soir' (6-9 p.m.) 1 fr., D. 3-7 p. m. 3 fr.; *Rheingau*, adjoining the entrance to the exchange from the Place de Meir, D. from 2 fr., 'plat du jour' 80 c.; also the hotels above mentioned. Oysters at the *Croix Blanche*, *Hôtel de Danemark*, and other restaurants on the quays. — **Cafés**: *de l'Empereur*, Place de Meir 19; *de l'Univers* (see above), *Suisse*, *Français*, and *Alsacien*, in the Place Verte; *Grand Comptoir de la Bourse*, corner of the Longue Rue Neuve and the Rue de la Bourse. Ices (75 c.) at all the cafés in summer. — **Beer**: **Taverne Alsacienne*, Place Verte; *Au Printemps*, Rue Ste. Catherine 74, English beer, patronised by Americans; also at the cafés (30-35 c. per glass).

Baths. The best at the three hotels first mentioned.

Post-Office, Place Verte, S. side; several branch-offices. — **Telegraph Offices** at the railway-station, post-office, exchange, etc.

Cabs are stationed in the Place Verte and Place de Meir. Per drive *(la course)* within the 8 municipal districts (with the exception of the Digue, a part of the seventh district), 1-2 pers. 1 fr., 3-4 pers. 1 fr. 50 c.; between 10 p.m. and 6 a.m., 2 fr. or 2 fr. 50 c.; within the new fortifications, 1-4 pers. 1 fr. 50 or 2 fr. 50 c. — *Open vehicles*, a degree better, within the town 1-4 pers. 1 fr. 50 or 2 fr. 50 c.; within the fortifications, 2 or 3 fr. — By time *(à l'heure)*, first hour 1-4 pers., 1 fr. 50 or 2 fr. 50 c., each additional ½ hr. 75 c. or 1 fr. 25 c.; open cabs 2 fr. 50 or 3 fr., and 1 fr. or 1 fr. 50 c. — Each trunk 20 c. — Two-horse vehicles one-half more.

Tramways through the town, across the Boulevards, and to the different suburbs, comp. the plan. Fares 10-25 c.

Steamboats. To and from *London:* vessels of the Gen. Steam Nav. Co. (fares 24*s.*, 16*s.*) three times, and the Baron Osy (fares 22*s.*, 16*s.*) once weekly; average passage 18 hrs. — To *Harwich* by the vessels of the Great Eastern Railway. Co. thrice weekly in 12-14 hrs., thence by railway to London in 2¼ hrs. (fares to London 26*s.*, 21*s.*, 15*s.*). — To *Hull* twice weekly in 22 hrs. (fares 20*s.*, 15*s.*). — To *Goole* twice weekly in 24 hrs. (fares 22*s.* 6*d.*, 11*s.* 6*d.*). — To *Grimsby* twice weekly in 30 hrs. (fare 15*s.*). — To *Newcastle* once weekly in 30 hrs. (fares 22*s.* 6*d.*, 11*s.* 6*d.*). — To *Leith* once weekly in 48 hrs. (fare 30*s.*). — To *Hamburg* once weekly in 35 hrs. (fares 40 fr., 32 fr.). — To *Rotterdam*, see p. 147. — A pleasant steamboat trip on the Schelde may be made to *Rupelmonde*, *Boom* (railway also to this point, 10 M.; comp. p. 116), and *Temsche*, starting from the upper end of the Quai Van Dyck (Pl. E, 6); fare 1 fr. or 75 c.

Theatres. *Théâtre Royal* (Pl. 51; p. 142), performances in French, four times a week in winter: boxes and stalls 5, parquet 2½ fr., pit 1½ fr. — *Théâtre National*, or *Schouwburg* (Pl. 52; p. 141), performances in Flemish. — *Théâtre des Variétés*, performances in French and Flemish. — *Church Festival* (*'Kirmess'*), with regatta and horse-races, fireworks, etc., at the end of August.

British Consulate, Place de Meir 67. — **United States Consul**: *Mr. John H. Stewart*, Canal au Beurre 5.

English Church in the Rue des Tanneurs.

Booksellers. *M. Kornicker*, Rue des Tanneurs 12, by the Place de Meir; *O. Forst*, Rue du Jambon 12, close to the Place Verte (Pl. E, 6, 5). — PHOTOGRAPHS. *O. Forst*, see above; *Zazzarini & Co.*, Marché-aux-Souliers 37; *Dreyfuss-Michel*, Marché-aux-Souliers 3; *Ed. van Mol*, Marché-aux-Souliers 17.

Principal Attractions: *Cathedral (p. 122), *Museum (p. 128), Hôtel de Ville (p. 138), Exchange (p. 138), St. Jacques (p. 138), Musée Plantin (p. 143), Docks (p. 146), Fish-market (p. 145); Zoological Garden (p. 144), near the railway-station.

Antwerp (from *'aen't werf'*, on the wharf), French *Anvers* (the *s* mute, but pronounced by the Belgians), with 173,600 inhabitants (1879), once the capital of a county of the same name, belonging to the Duchy of Brabant, was founded as early as the 7th century. It is now the principal seaport of Belgium, and carries on an exten-

sive traffic with Great Britain and with Germany. Its advantageous situation on the Schelde *(Escaut)*, which is here 1/3 M. broad and 30 ft. deep at high tide (60 M. from the sea), rendered it a very important and wealthy place in the middle ages. When at the height of ts prosperity in the 16th cent. it numbered 125,000 inhab. (in 1568). At that period thousands of vessels are said to have lain in the Schelde at one time, while a hundred or more arrived and departed daily. Commerce, which luxury and revolution had banished from other Flemish towns, especially Bruges, sought refuge at Antwerp about the close of the 15th century. Under Emp. Charles V. Antwerp was perhaps the most prosperous and wealthy city on the continent, surpassing even Venice itself. The great fairs held here attracted merchants from all parts of the civilised world. The Florentine Guicciardini, an excellent authority in these matters (p. xiii), records that in 1566 the spices and sugar imported from Portugal were valued at 1 1/2 million ducats (750,000*l.*, an enormous sum according to the value of money at that period), silk and gold wares from Italy 3 million, grain from the Baltic 1 1/2 million, French and German wines 2 1/2 million, and imports from England 12 million ducats. Upwards of a thousand foreign commercial firms had established themselves at Antwerp, and one of the Fuggers, the merchant princes of Augsburg, died here leaving a fortune of 2 million ducats. The Flemish manufactures (carpets, clothing stuffs, gold and silver wares) also enjoyed a high reputation about the beginning of the 16th cent., and were exported from Antwerp to Arabia, Persia, and India.

Antwerp's decline began during the Spanish régime. The terrors of the Inquisition banished thousands of the industrious citizens, many of whom sought refuge in England, where they established silk factories, and contributed greatly to stimulate English commerce. Fearful havoc was committed by the cruel Spanish soldiery in 1576, when the city was unscrupulously pillaged, and lost 7000 of its inhabitants by fire and sword; it afterwards suffered severely during a siege of fourteen months followed by its capture by Duke Alexander of Parma in 1585, when the population was reduced to 85,000; and in 1589 the population had further dwindled to 55,000. In addition to these disasters, the citizens were deprived of the greater part of their commerce by the intrigues of their Dutch rivals, who during the siege of the city by the Duke of Parma used secret means to prevent assistance being rendered to the besieged, and afterwards erected forts at the mouth of the Schelde to prevent its navigation by Antwerp vessels. The maritime trade of the city received its death-blow from the Treaty of Münster in 1648, by which Holland was declared independent of Spain, and it was agreed that no sea-going vessel should be permitted to ascend to Antwerp, but should unload at a Dutch port, whence merchandise should be forwarded to Antwerp by river-barges only.

In 1790 the population had dwindled down to 40,000 souls. In Aug., 1794, the French obtained possession of Antwerp, re-opened the navigation of the Schelde, and dismantled the forts erected by the Dutch at its embouchure. Napoleon, who recognised the strategical importance of the situation of Antwerp, caused a harbour and new quays to be constructed, but the wars in which he was engaged prevented him from actively promoting the interests of commerce. In 1814 the city was defended against the Allies by Carnot, but was surrendered to the British under Gen. Graham, and afterwards incorporated with the newly-constituted kingdom of the Netherlands. The prosperity of Antwerp received a new impetus from the trade which it now carried on with the Dutch colonies (in 1830 population 73,506), but it was again utterly ruined by the revolution of 1830, in which the citizens participated sorely against their will, and which diverted its trade to Rotterdam and Amsterdam. After the bombardment of the citadel in 1830 and the memorable siege of 1832 (see below), the unfortunate town presented a scene of frightful desolation. It was many years before Antwerp began to recover from these calamities; and indeed the tide of prosperity did not again set in fully till 1863, when the right of levying navigation-dues on the Schelde, granted to Holland by the peace of 1839, was commuted for a sum of 36,000,000 fr., one-third paid by Belgium and the rest by the other powers interested. In 1840-49 the port was entered annually by 1544 ships of 242,468 tons' burden; in 1850-59, by 1830 ships of 367,487 tons; in 1860-69, by 2957 ships of 822,533 tons; in 1870-78, by 4510 ships of 2,083,516 tons. — The average rise of the tide here is 12 ft.

Antwerp is the principal arsenal of the kingdom of Belgium, and one of the strongest fortresses in Europe. Since 1859 a number of advanced works have been constructed on modern principles, and the city and river are defended by broad and massive ramparts upwards of 12 M. in length. It is calculated that it would require an army of 170,000 men to besiege it effectually. Part of the environs can be laid under water. The old *Citadelle du Sud*, which was dismantled in 1874, was constructed by the Italian Paciotti by order of the Duke of Alva, in order to keep the citizens in check, and was long regarded as a model fortress, especially after the works had been strengthened by Carnot in 1814. In 1832 it was occupied by *General Chassé*, a Dutch officer, with 5000 men, and was besieged by a French army of 55,000 men, commanded by *Marshal Gérard*, who endeavoured to compel the Dutch to evacuate Belgium entirely, in accordance with the Treaty of London of 15th Nov., 1831. The siege was directed by *General Haxo*. Chassé resisted the attack for nearly a month (29th Nov. to 23rd Dec.), and did not capitulate till the fort was almost reduced to a heap of ruins.

The Antwerp School of Painting held a subordinate rank during the earlier period of Flemish art, and was greatly surpassed by those of

Bruges and Ghent; but as these cities gradually lost their artistic as well as their commercial importance, the prosperity of Antwerp increased rapidly; and when she at length attained the proud distinction of being one of the wealthiest cities in the world, she also became a cradle of art second perhaps to none but Florence. During this golden era flourished *Quinten Massys*, *Rubens*, *Van Dyck*, *Teniers*, *Jordaens*, *De Crayer*, *Seghers*, *Snyders*, and numerous other artists, most of whom are noticed in the Introduction.

Rubens (comp. Introduction), the prince of Flemish painters, who was ennobled by Philip IV. of Spain, and knighted by Charles I. of England, lived at Antwerp in a style of great magnificence, and possessed an extensive and very valuable collection of works of art. A portion only of the latter, sold after his death, is said to have realised half-a-million francs. He enjoyed the advantage of an excellent education, and possessed great amiability of disposition, combined with handsomeness of person. These qualities, as well as his celebrity as an artist, procured for him the patronage and friendship of princes and men of distinction in almost every part of Europe.

Van Dyck (comp. Introduction), the son of a wealthy merchant of Antwerp, was born in 1599, became a pupil of Rubens about 1615, and was enrolled as a member of the Guild of Painters as early as 1628. In 1623 he left Antwerp to prosecute his studies in Italy, where he painted a number of beautifully-executed portraits, several of which are preserved at Genoa. In 1628, after his return to Antwerp, he painted the altar-piece in St. Augustine (p. 142), and during his residence here produced most of his fine historical and devotional works. In 1632 he was appointed court-painter to Charles I. of England, who knighted him, and bestowed on him a salary of 200*l.* per annum. Van Dyck was now in such request as a portrait-painter, that he rarely found leisure for historical works, in which it was his ambition to excel. A plan for adorning the banqueting saloon of Whitehall with a magnificent series of paintings relative to the Order of the Garter proved a failure, owing to the pecuniary embarrassment of the king. At length, in 1640, Van Dyck released himself from his numerous engagements and repaired to Antwerp, eager to find an opportunity of contesting the palm with his rivals on the continent. Hearing that Louis XIII. desired to embellish a great saloon in the Louvre with paintings, Van Dyck repaired to Paris to proffer his services, but he found that the task had already been assigned to Poussin. Mortified by his failure, and perhaps depressed by the threatening aspect of affairs at the English court, Van Dyck returned to London, where he soon afterwards fell ill, and died in 1642, at the early age of 42. His wife was Mary Ruthven, a granddaughter of the unfortunate Earl of Gowrie, who was beheaded in 1584.

David Teniers (see also Introduction) the Younger (born at Antwerp in 1610, died at Brussels in 1694), was admitted to the Guild of Painters at an early age, probably on account of his being the son of a painter (David Teniers the Elder, inferior to his son), and was elected Dean of the Guild in his 34th year. He was appointed court-painter and chamberlain by Archduke Leopold William, Stadtholder of the Netherlands, and was confirmed in these offices by Don John of Austria, the succeeding governor, who even became a pupil of the master. Teniers also enjoyed a high reputation in other parts of Europe. Philip IV. of Spain, Christina of Sweden, and the Elector Palatine sent him numerous orders, which enabled him to amass a considerable fortune. He possessed an estate at the village of Perck, not far from Malines, where he resided in a comfortable style, and received visits from many of the Spanish and Flemish nobles. Teniers' first wife, whom he married in 1637, was a daughter of the painter Jan Brueghel (nicknamed 'Velvet' from his partiality for that material), and niece of 'Hell-fire Brueghel' (a sobriquet derived from the character of that master's subjects). Rubens, to whose school, however, Teniers did not belong, was present at the ceremony. In 1656 Teniers married his second wife, Isabella de Fren, daughter of the Secretary of State of Brabant. After a laborious and successful career, he died at the advanced age of 84.

MODERN ART. In our own times Antwerp has made a vigorous effort to regain the artistic pre-eminence which it so gloriously asserted during the 17th century. The modern revival of art, which began about the end of the first quarter of the present century, took its rise in Antwerp. *Van Brée* (d. 1839), *Braekeleer*, and others, who trod in the wonted paths of academic art, were succeeded by revolutionaries, whose works clearly betrayed their connection with the political agitation for the separation of Belgium from Holland. But this predominance of patriotic themes was transitory; and a more important and more lasting effort was next made to resuscitate the ancient national style of art, and to revive a just appreciation of Rubens and his contemporaries. *Gustav Wappers* (1803-74) was the first to break ground with his 'Burgomaster Van der Werff during the siege of Leyden', which, when exhibited in 1830, was received with great applause and awakened much imitation. *Nicaise de Keyser* (b. 1813), whose battle-pieces are marked by great liveliness and freshness of colour, adopted a similar style. The Academy of Antwerp, which has been presided over by each of these masters in turn, deserves the credit of reviving in modern art-education the careful study of technique, and especially of colouring. Neither of these painters, however, has shown so much zeal in reverting to the early Flemish style of art as *Hendrik Leys* (1815-69), the founder of the so-called 'archaic school', who not only gave the preference to the subjects used in the 15th and 16th centuries, but has designed, painted, and grouped in precisely the same style as the painters of that epoch. The figures in the much-valued pictures by this master seem as if they had stepped out of ancient canvasses. The Dutch painter *Alma Tadema* (settled in London), who pursues the archaic style with such distinguished success, was a pupil of Leys. Among the other eminent modern artists of Antwerp may be mentioned *Van Lerius*, *Dyckmann*, *Jacobs*, *Stobbaerts*, and *Verlat*.

The site occupied by the city is in the form of a segment of a circle, of which the Schelde is the chord. The market-place, Place Verte, and Place Meir are the finest open squares in the city, while the quarters next the river consist of a network of narrow streets, inhabited by sailors and the lower classes. The removal of the old ramparts, which confined the town to a very restricted space, has enabled it to expand to nearly six times its former area, and new buildings are rapidly springing up in every direction.

Antwerp is the most interesting town in Belgium, and the population being exclusively Flemish, it resembles a Dutch or a German city in many of its characteristics. The numerous masterpieces of painting which it possesses afford one of the best proofs of its mediæval prosperity. The fascinating influence of Rubens cannot be appreciated without a visit to Antwerp, where his finest works are preserved.

The traveller, especially if pressed for time, should at once direct his steps to the Cathedral. On its S. side is the PLACE VERTE (Pl. E, F, 5), formerly the churchyard, adorned with a **Statue of Rubens** (Pl. 46), in bronze, by *W. Geefs*. It was erected in 1840, the figure being 13 ft., the pedestal 20 ft. in height. The scrolls and books, together with the brush, palette, and hat, which lie at the feet of the statue, are allusions to the pursuits of the master as a diplomatist and statesman, as well as a painter. — A military band often plays here on summer evenings, particularly on Saturdays.

The ***Cathedral** (*Notre Dame*, Pl. 20; E, 5), the largest and most beautiful Gothic church in the Netherlands, is of cruciform shape with triple aisles. It was begun in 1352 under the superintendence of *Jean Amel* or *Appelmans* of Boulogne. After his death in 1398 the work was continued by his son *Peter*, who was succeeded by *Jean Tac* in 1434 and *Master Everaert* in 1449. To this period (1352-1449) belong the choir with its ambulatory and chapels, the sacristies, and the tower up to the first gallery. The S. aisles were built in 1425-72, the N. aisles in 1472-1500. From 1502 to 1518 the building operations were directed by *Herman van Waghemakere* and his son *Dominic*, the chief evidence of whose skill is the upper part of the N. tower, in the Flamboyant style. The S. tower was left unfinished in 1474. The nave and aisles were not vaulted till 1611-16. The rich portal and the fine window over it, adorned with tracery, should be examined. In 1566 the church was seriously damaged by puritanical zealots, and again in 1794 by French republicans. The exterior is unfortunately disfigured by the mean houses clustered around it, but some of those near the principal façade have been removed. The restoration of the edifice was superintended by *Fr. Durlet* of Antwerp (d. 1867).

*Interior. (The church is usually entered from the Place Verte by the narrow lane on the S. side, at the end of which, on the right, opposite the S. portal, is the house of the concierge, where tickets are obtained. Visitors ring. The principal pictures are shown gratis on Sun. and Thurs. 8-12; on other days 12-4 p.m., admission 1 fr.) Internally the church is simple, but grand and impressive, and the rich perspective of its six aisles is very effective. Its length is 128 yds.; width of nave 57 yds., of transept, 74 yds.; height 130 ft. Its area amounts to 70,060 sq. ft. (that of Cologne Cathedral is 87,000, St. Paul's in London 109,000, St. Peter's at Rome 212,000 sq. ft.). The vaulting is supported by 125 pillars. The level of the pavement has been several times raised.

The S. Transept, entered from the Place Verte, contains *Rubens's* far-famed master-piece, the **Descent from the Cross, a winged picture, painted in 1612 (in Paris from 1794 to 1814; restored in 1852). On the inside of the wings are the Salutation, and the Presentation in the Temple, on the outside St. Christopher carrying the Infant Saviour, and a hermit. The Mary in a blue robe and the figure with a basket in the wings are portraits of the master's first wife and his daughter respectively. In the N. transept is *Rubens's* *Elevation of the Cross, painted in 1610, after his return from Italy (also in Paris from 1794 to 1814). The high-altar-piece, an Assumption, is said to have been painted by *Rubens* in sixteen days, doubtless with the aid of his pupils, for the sum of 1600 florins. The altar itself was also designed by Rubens.

The Descent from the Cross is the most magnificent of these celebrated pictures. The white linen on which the body of the Saviour lies

is a peculiar and very effective feature in the composition, borrowed probably from a similar work by Daniele da Volterra at Rome. The principal figure itself is admirably conceived and carefully drawn, and the attitude extremely expressive of the utter inertness of a dead body. Two of the three Maries are more attractive than is usual with Rubens's female figures, but the flabby countenance of Joseph of Arimathæa exhibits neither sentiment nor emotion. The arrangement of the whole is most masterly and judicious, the figures not too ponderous, and the colouring rich and harmonious, while a degree of sentiment is not wanting, so that this work is well calculated to exhibit Rubens's wonderful genius in the most favourable light. According to a well-known anecdote, this picture, when in an unfinished state, fell from the easel in Rubens's absence. *Van Dyck*, as the most skilful of his pupils, was chosen to repair the damage, which he did so successfully, that Rubens on his return declared that his pupil's work surpassed his own. The parts thus said to have been retouched are the face of the Virgin and the arm of the Magdalene.

The popular story with regard to the origin of this famous picture is another of those picturesque fictions which modern investigation has so rudely dispelled. Rubens is said to have been employed by the Guild of Arquebusiers to paint an altar-piece representing their patron saint 'St. Christophorus' (i. e. 'the bearer of Christ'), as the price of which he was to receive a piece of ground from them as a site for his house. Instead of fulfilling the contract literally by painting a single picture of St. Christopher, Rubens generously determined to produce a far more noble work by representing the 'bearing of Christ' allegorically, viz. in the principal picture Christ borne by his friends, in one wing by his Virgin mother before the Nativity, and in the other by the aged Simeon in the Temple. The picture was finished and shown to the Arquebusiers, who could not fail to be gratified by its magnificence; but the allegorical mode of its execution was entirely lost upon them, and they complained that there was no St. Christopher. In order to satisfy them, Rubens then proceeded to paint St. Christopher in person on the outside of one shutter, while on the other he represented a hermit with a lantern, and an owl, emblematical, it was said, of the obtuseness of the worthy Arquebusiers. The facts of the case, however, were simply these. A dispute having arisen about the cost of a wall which separated Rubens's property from that of the Arquebusiers, the burgomaster Rockox, the captain of the guild and a friend of Rubens, persuaded him to paint this picture in order to equalise the price to be paid by each party. The hermit and the owl are well-known features in every picture relating to the legend of St. Christopher.

The Elevation of the Cross, although inferior, is also a magnificent work. The figures are remarkable for their easy and natural attitudes, although inclined to be too heavy. The great life which pervades the whole, and the variety of the composition, compensate to some extent for deficiency of sentiment. In the figures of Christ and his executioners, the master displays his thorough acquaintance with the anatomy of the human frame. The horses are noble and lifelike, and a dog has even been introduced to give greater diversity to the scene. The latter was added by Rubens in 1627, when he retouched the picture. The wings form part of the same subject. On the right is a group of women and children, with horror depicted in their countenances, behind them are the Virgin and St. John; on the left, mounted officers, behind them the thieves, who are being nailed to their crosses by the executioners.

The Assumption, also a famous picture, exhibiting the transcendent genius of the master in an almost equal degree, is less attractive than the two others. The Virgin is represented among the clouds, surrounded by a heavenly choir, below whom are the apostles and numerous other figures. The colouring is less gorgeous than is usual in Rubens's pictures, while the ponderosity of flesh somewhat mars the effect. 'Fat Mrs. Rubens', irreverently observes an old author, 'is planted as firmly and comfortably among the clouds, as if in an easy-chair, gazing with phlegmatic composure on the wondrous scene which she witnesses in her aërial flight, and betraying not the faintest symptom of ecstasy or emotion. Ought she not

to be ashamed to sit there in her flimsy attire, and represent a goddess — and a Virgin too?'

Choir. Besides Rubens's Assumption and the high-altar, we notice here the modern *Stalls* and the rich Gothic *Episcopal Thrones*, in the form of tabernacles, carved in wood, and adorned with groups from the history of the Virgin on the S. side and from the life of the Saviour on the N. side, and with numerous small statues, which are admirably designed and beautifully executed. The architectural portions are by *W. Durlet*, the plastic by *Ch. Geerts* (p. 66).

The other works of art in the cathedral are all very inferior in interest to the three pictures by Rubens. As their position is frequently altered, the following description cannot claim to be permanently accurate. We begin to the S., near the Descent from the Cross, in the —

Retro-Choir. 1st Chapel (on the S.): modern stained glass, by *Didron* of Paris (1872), representing the Adoration of the 'Sacré Cœur'. — 2nd Chapel: *Rubens*, the Resurrection, painted for the tomb of his friend the printer Moretus (d. 1610; p. 143), half life-size; on the inside of the shutters John the Baptist and St. Martina, on the outside angels. The best view of the Assumption is obtained from this chapel. — 3rd Chapel: *Arthur Quellin the Younger*, Marble monument of Bishop Ambrosius Capello, the only monument of a bishop in the church which has escaped destruction; above the door, *Fr. Duquesnoy*, Statue of the Virgin and Child. — 4th Chapel: *De Bakker*, Last Judgment, with portraits of the Plantin family (generally covered); beneath it the tombstone of Plantin, a celebrated printer (d. 1589; see p. 143), with inscription by Justus Lipsius. — 5th Chapel: Monument of a M. Verdussen (d. 1852), a relief in marble, by *Geefs*; modern stained glass by *J. Béthune*. — Adjacent, a carved confessional by *P. Verbruggen* (d. 1686), of whose workmanship there are other similar specimens in the church. — 6th Chapel: Modern stained glass by *Béthune*; mural decoration in the 15th cent. style by *J. Baetens*, a pupil of *Leys*; Mater Dolorosa by *A. Quellin* (d. 1700). — At the back of the high-altar, the Dying Mary, a large picture by *Matthyssens* (17th cent.). Below it, the Marriage of the Virgin, the Visitation, and the Meeting of Mary and Elizabeth, painted with great skill by *Van Brée* in imitation of half relief. In front of it, Tomb of Isabella of Bourbon (d. 1456), wife of Charles the Bold, a recumbent figure in bronze. — 7th Chapel: *Otto Vaenius*, Entombment; *Luc. de Heere*, Descent from the Cross; modern stained glass. — 8th Chapel, at present undergoing restoration: Altar from a design by *Durlet*; Madonna and Child by *Sassoferrato*, presented by Fred. William IV. of Prussia; *Otto Vaenius*, Raising of Lazarus; *Ambr. Francken*, The young man of Nain; stained glass of 1648 representing the arms of the Guild of St. Luke, to which

this chapel belonged. — 9th Chapel: Modern carved altar with polychrome ornamentation in the mediæval style, executed by *J. de Bock* and *J. de Wint* from the design of *Jos. Schadde*, with scenes from the life of St. Joseph, to whom this chapel is dedicated. Paintings by *L. Hendrickx:* Philip IV. dedicating Belgium to St. Joseph, Pius IX. appointing Joseph patron-saint of the Roman Catholic church in Belgium. Winged altar-pieces by *Arn. Mytens the Elder* (Crucifixion, Journey and Adoration of the Magi) and *Corn. de Vos the Elder* (Descent from the Cross). The calling of St. Joseph and the Marriage of Joseph and the Virgin are by *Roger van der Weyden.* Stained glass from designs by *A. Stalins* and *A. Janssens*, representing the tree of Jesse. Copy, with alterations, of Rubens's Dead Christ (*à la paille;* p. 131). Confessionals with large statues, carved in wood by *Verbruggen.* — 10th Chapel: Crucifix in Parian marble by *Van der Neer.* — 11th Chapel: Altar-piece, a Madonna and Child, after Van Dyck. — 12th Chapel (a large one, adjoining the last): *A. Quellin*, Statue of St. Anthony; stained glass of 1503, commemorating a commercial treaty between Henry VII. of England and Philip I. of Castile.

Transept. *Rubens's* pictures, described on pp. 122, 123. Farther on, in the N. Transept: Stained glass of 1615 and 1616 (that above the portal portraying Archduke Albert and his consort Isabella, Godfrey de Bouillon founding the Order of the Canons of St. Michael, etc.), restored in 1866. *L. Francken the Elder*, Christ and the Doctors, among whom are portraits of Luther, Calvin, and Erasmus; on the wings, church-fathers. S. Transept: Large stained-glass window by *Capronnier*, Old and New Testament saints; **Murillo*, St. Francis; *M. de Vos*, Marriage at Cana; *O. Vaenius*, Last Supper. — The dome above the intersection of the nave and transept was constructed by *Dom. van Waghemakere* in 1533; it is adorned with an Assumption by *Corn. Schut* (1647).

The Nave and aisles contain some ancient and modern *Stained-glass* windows, the former dating from the 16th and 17th cent., but to a great extent restored, the latter executed by *Capronnier* in the old style. The *Pulpit*, of the 17th cent., with its trees, shrubs, and birds carved in wood, is by *Van der Voort.*

The Lady Chapel in the N. aisle contains a white marble altar, constructed in 1825 in exact imitation of an altar by *Art. Quellin the Younger* and *P. Verbruggen the Elder*, which had been destroyed in 1798. The four reliefs, representing the Annunciation, Visitation, Presentation in the Temple, and Assumption, are the original ones by *Quellin.* The stained glass, referring to the worship of the Virgin, was presented by Leopold II. The head of Christ on white marble, at the entrance to the chapel, is by *Otto Vaenius.*

In the S. aisle, the Passion in 14 scenes, painted in the mediæval style by *Vinck* and *Hendrickx*, pupils of Leys, in 1865-67. Another painting, by *Corn. Schut*, represents the Holy Ghost

surrounded by angels. The Chapel of the Sacrament, at the E. end of the aisle, contains an altar of the beginning of the century, a Christ at Emmaus, by *Herreyns* (1825), and a tabernacle by *Verbruggen*. The subjects of the stained glass are: Last Supper, by *Rombouts*, executed in 1503 and restored in 1872; St. Amandus preaching Christianity at Antwerp, St. Norbert restoring the Roman Catholic form of worship at Antwerp, both by *Didron;* John the Baptist and John the Evangelist, of the 15th century. — The *Chapelle des Mariages* contains stained glass by *Van Diepenbeeck*, 1635. The altar-piece is a Holy Family by *H. van Balen*, in a landscape by *J. Brueghel*. The statue of the Virgin is by *A. Quellin the Elder*.

Musical works by the most celebrated composers are performed at high mass (10 a.m.) on Sundays and festivals (chair 5 c.).

The *Tower (402 ft.), a beautiful and elaborate open structure, was begun by *Jean Amel* or his son (comp. p. 122), and completed by *Dom. Waghemakere*, whose name is inscribed on the highest gallery. The S. tower has only attained one-third of the projected height. Charles V. used to say that this elegant specimen of Gothic architecture ought to be preserved in a case, and Napoleon is said to have compared it to a piece of Mechlin lace. The entrance to the tower is adjacent to the W. portal. The crucifix over the door was cast in 1635 with the metal of a statue formerly erected in the citadel by Philip II., '*ex aere captivo*', to the Duke of Alva.

The concierge, who lives near, at Onde Koornmarkt 37, is generally on the spot (fee for 1 person 75 c., for 2 persons 1 fr., for each additional person 25 c.). The ascent is fatiguing; 514 steps lead to the first gallery, and 108 more to the second and highest. The spire at the top of the tower perhaps dates from 1592. The view from the second gallery is hardly more extensive than that from the lower. With the aid of a good telescope, the spectator may in clear weather follow the course of the Schelde as far as Flushing, and distinguish the towers of Bergen-op-Zoom, Breda, Brussels, Malines, and Ghent. The *Chimes* are among the most complete in Belgium, consisting of 99 bells, the smallest of which is only 15 inches in circumference; the largest, cast in 1507, weighs 8 tons. On the occasion of its consecration, Charles V. stood 'godfather'.

An old **Well,** adjacent to the principal portal, and opposite the door of the tower, is protected by a canopy of iron, and surmounted by a statue of Salvius Brabo, a mythical hero who defeated and cut off the hand of the giant Antigonus. It was executed by *Quinten Massys* (d. 1529), '*in synen tyd grofsmidt, en daernaer famues schilder*' ('at one time a blacksmith, afterwards a famous painter'), according to the inscription on his tombstone adjoining the entrance to the tower of the Cathedral. (The original tombstone, of which this is a copy, is now in the Museum; p. 132.) This remarkable and talented man was originally a blacksmith from Louvain, who came to seek his fortune at Antwerp, where this work is one of the specimens of his skill. Here, according to the romantic but apocryphal story (comp. p. 133), he became enamoured of the

daughter of a painter, and to propitiate the father and win the daughter he exchanged the anvil for the palette. He wooed and painted successfully, and was chiefly instrumental in raising the School of Antwerp to a celebrity equal to that of Bruges and Ghent. He was one of the first Flemish masters who adopted the showy and effective style of the Italian schools, while his execution was hardly less elaborate and faithful to nature than that of his predecessors. His master-piece is preserved in the Museum (p. 132). A slab immured at the above-mentioned spot in 1629 by his 'grateful and admiring posterity', bears the inscription, '*Connubialis amor de Mulcibre fecit Apellem*'.

The **Hôtel de Ville** (Pl. 34), situated in the GRAND' PLACE (Pl. E, 5, 6) in the vicinity, towards the N. of the cathedral, was erected in 1561-65 in the Renaissance style by *Cornelis de Vriendt*, and restored in its present form in 1581, after its partial destruction by the Spaniards. The plain façade, 93 yds. in length and 125 ft. in height, rises over a rusticated ground-floor, with arcades in two principal stories (Doric and Ionic), resting on massive pillars. Above these is a colonnade which supports the roof. The central part, with its circular arched windows, rises in three additional stories, diminishing in size as they ascend, to a height of 180 ft. In a niche above stands the Virgin as the tutelary saint of the city, a figure placed here in 1585; below this, on the right and left, are allegorical figures of Wisdom and Justice.

The INTERIOR (which should be visited before 9 a. m. or after 4 p. m.; concierge 1½-1 fr.) is chiefly interesting on account of the fine pictures with which the great hall, or **Salle Leys*, was decorated by *H. Leys* in 1864-69. — 1. (to the left of the entrance), Solemn entry of Charles V., who swears to respect the privileges of the city, 1514; 2. (farther to the right, on the principal wall), The Burgomaster as head of the military forces of the town, or the Burgomaster Van Ursele entrnsting the magistrate Van Spangen with the command of the municipal guard for the defence of the city, 1542; 3. Municipal rights, or the rights of citizenship conferred on Batt. Palavicini of Genoa; 4. The Burgomaster as civil chief of the town, or Margaret of Parma committing the keys of the city to the burgomaster during the troubles of 1567. Also portraits of twelve princes celebrated in the annals of the country, from Godfrey de Bouillon (1096) to Philippe le Bel (1491), most of whom granted privileges to the town. The architectural construction of the room, closely resembling the best Italian Renaissance style, is also noteworthy. The ceiling bears the arms of the city and of the guilds. The apartment of the burgomaster contains a *Chimney-piece*, finely sculptured in the Renaissance style, from the old Abbey of Tongerloo, representing the Marriage of Cana, above which are the Raising of the Serpent, and Abraham's Sacrifice. There are also a few modern pictures. The other rooms contain pictures of incidents from the history of Antwerp, and also views of the city as it existed in former centuries and of its appearance just before the great alterations caused hy the levelling of the old Spanish fortifications. The Salle des Mariages contains ceiling-paintings of the *School of Rubens (Pellegrini)*, a Jndgment of Solomon by *Floris*, and life-size portraits of the royal family by *De Keyser* and *Wappers*.

The Hôtel de Ville also contains the TOWN LIBRARY.

The space in front of the Hôtel de Ville is the best point for a view of the cathedral-tower.

Most of the houses in the Grand' Place are **Guild Houses,** formerly belonging to the different corporations, and dating from the 16th and 17th centuries. The most conspicuous are, on the N., the *Guild Hall of the Archers* (No. 17), of 1513, and the *Hall of the Coopers* (No. 15), of 1579; on the S.E., the *House of the Tailors* (No. 36), rebuilt after the pillage of the town by the Spaniards in 1644; and the *Hall of the Carpenters* (No. 40), 1646.

A few streets to the N. of the Hôtel de Ville are the **Vieilles Boucheries** (Pl. 7; E, 5, 6), or old flesh-market, a lofty, late-Gothic edifice constructed in 1501-3 of regular courses of red bricks and white stone, with four hexagonal turrets at the corners. The building is now a corn-magazine.

In the vicinity rises the **Church of St. Paul** (Pl. 25; D, 5), in the late-Gothic style, which formerly belonged to the adjoining Dominican monastery. It was erected in 1540-71, but the choir was not completed until after 1621. Entrance in the Rue des Sœurs Noires (adm. in the middle of the day; knock, fee 1 fr.).

The wall of the N. Aisle of the church is adorned with fifteen pictures: *Van Balen*, Annunciation; *J. Francken*, Visitation; *M. de Vos*, Nativity and Purification of Mary; Scourging of Christ, after *Rubens; Van Dyck*, Bearing the Cross; *Rubens*, Adoration of the Magi; *Jordaens*, Crucifixion; *Vinck-Boons*, Resurrection. — Transept: *De Crayer*, Virgin and St. Dominicus; **Rubens*, Scourging of Christ (covered); at the altar, after *Caravaggio*, the Virgin giving rosaries to St. Dominic for distribution (the original was sent to Vienna as a gift to the Emp. Joseph, who sent this copy as a substitute). — Choir. High Altarpiece, *Cels*, Descent from the Cross, a work of the beginning of the present century; at the side, tombs of *Henry van Varick*, Margrave of Antwerp (d. 1641), his wife *Anna Damant*, and Bishops *Ambr. Capello* and *Mich. Ophovius* (d. 1637). — S. Aisle: altar to the right, *De Crayer*, Body of Christ surrounded by Magdalene, St. John, and angels; at the entrance, *Teniers the Elder*, The seven Works of Mercy, a curious assemblage of cripples of every description. The fine Renaissance wood-carving of the choir-stalls, the confessionals, etc., is worthy of examination. Excellent organ.

The inner court contains a '*Mt. Calvary*', an artificial mound covered with pieces of rock and slag, garnished with statues of saints, angels, prophets, and patriarchs, and surmounted by a crucifix. The grotto below is intended to represent the Holy Sepulchre at Jerusalem.

Following the 'Canal des Récollets', a street to the E. of the Church, and turning to the left through the Rue des Récollets, we reach a small *Place*, formed by the junction of four streets, where the entrance to the museum is situated. In the centre of the *Place* rises a *Statue of Van Dyck* (Pl. 48), executed and presented by *Leonhard de Cuyper*, in 1856. — Near this point, Rue de l'Empereur 5, is the old house of Burgomaster Rockox, the façade of which was designed by *Rubens*. — The *Military Hospital* (Pl. 33; E, 4) was once the house of Burgomaster van Liere, who here entertained Charles V. during his visit to Antwerp in 1521. Dürer praises the building in his diary.

The ****Museum** (Pl. 39; E, 4) is open daily, gratis, from 10 to 4. This extensive picture-gallery is established in the church of the old Franciscan monastery, the rooms of which are now occupied by

the *Académie des Beaux Arts*. The Academy is the successor of the mediæval guild of St. Luke, a corporation founded for the promotion of art by Philip the Good, Duke of Burgundy, about the middle of the 15th cent., and richly endowed by Philip IV. of Spain. The number of members never exceeds twenty-five, of whom ten may be foreigners.

The visitor passes through a gateway into the garden, whence a portico leads to the church. The *Entrance Hall* contains several sculptures, chiefly busts of former members of the Academy. To the right, on a lofty bronze base, is a colossal marble bust of *Rubens*, by Pecher, erected in 1877, on the occasion of the tercentenary anniversary of the birth of the great master. To the left is a *Statue of Van Brée* (p. 121), by J. B. de Cuyper. Then busts of *Wappers*, *Herreyns*, *Geefs*, *J. Debay*, *Kiss*, and *Rauch* (by Rietschel). The walls have recently been decorated with paintings by *Nicaise de Keyser*, the subjects being taken from the history of the Antwerp School of Art (best viewed from the top of the staircase).

In the principal painting over the entrance, and in the large scenes on the right and left wall, the whole of the Antwerp masters are assembled, 52 in the first, and 42 in each of the two last. In the centre of the principal picture is Antwerpia distributing wreaths to the masters; beneath are Gothic and Renaissance art; to the left Quinten Massys in a sitting posture, and Frans Floris standing; above Massys is a group of the architects of the cathedral of Antwerp; on the right side of the picture Rubens as the principal figure; in front of him, to the left, his teacher Otto Vænius; between them Jordaens, leaning over the balustrade, in a yellow robe; in front of Rubens is Corn. Schut, sitting on the steps; next him on the right, Van Dyck, who partly hides from view David Teniers the Elder in a blue dress; in the centre of the first bay Casp. de Crayer, then Velvet Brneghel in a red robe, etc. The picture to our right on entering contains figures of painters and sculptors, that to the left painters and engravers. The six smaller pictures, on the right and left of the principal pieces, are intended to embody the various influences which have affected the development of Flemish art, particularly those which emanated from Italy (Raphael, Michael Angelo, Giulio Romano, etc.). The six paintings on the fourth wall, on the left and right of the door by which the gallery is entered, indicate the appreciation with which the art of Brabant has been received at Vienna, London, Paris, Amsterdam, Bologna, and Rome. The minuter details are not intelligible without a key (which may be purchased in the museum for 1 fr.).

The Museum contains about 650 pictures, many of them collected from the suppressed monasteries and churches of Antwerp; and they are admirably and appropriately arranged in the old monastery-church. The collection of works of the Flemish school is ample and excellent. Both the early painters, who are usually classed as belonging to the school of Van Eyck, and the later, headed by Rubens, are admirably represented. Specially noteworthy are the following: St. Barbara, by *John van Eyck* (No. 410); the Seven Sacraments, by *Roger van der Weyden;* the Entombment, by *Quinten Massys* (No. 245); the Crucifixion, by *Van Dyck* (No. 406); St. Francis, by *Van den Hoeck* (No. 381); and, among the specimens of *Rubens*, Christ and the two Malefactors (No. 297), the Portraits of Burgomaster Rockox and his wife (wings of No. 307),

the Pietà (No. 300), and St. Theresa (No. 299). The number of other than Flemish pictures is very limited; conspicuous among them are a Crucifixion by *Antonello da Messina* (No. 4), and the Fisher-boy by *Frans Hals* (No. 188).

The *Catalogue* of the Antwerp Museum was the first to be arranged on scientific principles, and it is still considered a model work of the kind (4 fr.; abridgment 1 fr.). The names of the painters are also attached to the pictures.

I. SALOON. Beginning on the left: 215. *Jordaens*, Last Supper; 368. *Van Brée*, Death of Rubens, painted in 1827. — Above: *Rubens*, Baptism of Christ, with life-size figures, an admirable work bequeathed to the Museum in 1876; it has unfortunately been freely retouched. The group of five men dressing themselves, to the right, seems to have been suggested by the celebrated Bathing Soldiers of Michael Angelo.

327. *Corn. Schut*, Martyrdom of St. George, a fine and well executed composition, one of his best works. 479-482. *O. van Veen* (*Otto Venius*, or *Vaenius*, p. xlvii), four pictures: Zacchæus in the fig-tree, Call of St. Matthew, Beneficence of St. Nicholas, St. Nicholas saving his flock from perishing by famine. The composition, colouring, and drawing of these pictures bear testimony to the painter's five years' residence in Italy.

In the centre of this wall: **297. *Rubens*, Christ crucified between the two thieves ('le coup de lance'), a very celebrated picture, painted for the church of the Franciscans in 1620.

This picture is remarkable for its dramatic effect, and is by no means deficient in sentiment. Longinus, the Roman officer, mounted on a grey horse, is piercing the side of the Saviour with a lance. The penitent thief, a grey-haired man, is invoking the Saviour for the last time. To the left in the foreground stands the Virgin Mother, whom Mary the wife of Cleophas in vain endeavours to console. Farther back, St. John leans against the cross of the impenitent thief, weeping. Mary Magdalene, on her knees at the foot of the Cross, implores Longinus to spare the sacred body of her master. This is considered by many to be Rubens's *chef d'œuvre*, and deserves the minutest inspection. There is no inaccurate drawing here, as in almost all the master's other works, and at the same time the composition and colouring are inimitable. The writhing agony of the impenitent malefactor, whose legs a soldier has just broken, is depicted with startling fidelity, whereas the expression of the other is composed, although worn by suffering. The profile of the Magdalene is remarkably beautiful, expressive of horror and supplication, without being distorted. The whole composition is a striking example of that marvellous boldness of imagination in which Rubens is unrivalled.

48. *De Braekeleer*, Defence of Antwerp against the Spaniards (4th Nov., 1576). At the entrance to the 2nd Saloon, on the left, stands the chair occupied by Rubens as Dean of the Guild of St. Luke in 1635. Above it, 333. Portrait of *Herreyns*, and on the other side, 486. Portrait of *Van Brée*, two directors of the Academy. To the right of the door, 626. *A. Quellin the Elder*, St. Sebastian, a statue in wood. Then, 21. *Th. Boeyermans*, Pool of Bethesda.

*221. *Jordaens*, Adoration of the Shepherds; above it, 508. *Seghers*, Nuptials of the Virgin.

*298. *Rubens*, Adoration of the Magi, painted in 1624.

This gorgeous and imposing composition, on a similar scale with the Elevation of the Cross, but far less impressive, contains about twenty figures over life-size, besides camels and horses in the suite of the Three Kings, crowded into the picture, while the sumptuousness of the costumes and vessels gives the whole an overloaded effect. The king holding the goblet is a somewhat awkward figure. It must, however, be admitted that the work exhibits marvellous freedom and boldness of outline, great skill in arrangement, and a wonderful variety of attitude — all genuine attributes of Rubens. The picture is said to have been painted in a fortnight.

On the right and left of the last: 372-74. *M. von Coxie*, Martyrdom of St. George; 53. *De Crayer*, Elijah fed by ravens.

282. *Erasmus Quellin*, The Pool of Bethesda, a picture of vast dimensions (29 ft. in height); the head of this picture (No. 283) hangs above the door of the second saloon.

In the centre of the first saloon: *Kiss*, Amazon fighting with a panther, a small replica of the marble group in the museum at Berlin; *Willemssens*, Bust of Rubens.

II. Saloon. On the left, 172. *Fyt*, Two sleeping hounds, with game. 77. *Mart. de Vos*, Christ convincing the doubting Thomas; on the wings the Baptism of Christ and the Beheading of John the Baptist. *104. *Corn. de Vos*, Portrait of a functionary (*knap*, i. e. 'knave') of the Corporation of St. Luke, painted in 1620. The artistically executed cups of gold and silver on the table at which he stands were gifts to the Academy from princes and sovereigns.

315. *Rubens*, Descent from the Cross, a small repetition of the picture in the cathedral; 650 *Rubens*, Portrait of Gasp. Gevaerts; *188. *Frans Hals*, Half-length portrait of a fisher-boy (the 'Strandlooper van Haarlem'); 377. *J. van Craesbeeck*, Interior of a tavern.

*300. *Rubens*, 'Christ à la Paille', the body of Christ resting on a stone bench covered with straw, partially supported by Joseph of Arimathæa, and mourned over by the Virgin, with St. John and Mary Magdalene. On the wings the Virgin and Child, and St. John the Evangelist.

This most interesting altar-piece (painted about 1617) shows by its carefully executed details that it is one of the master's earlier works, produced before he had adopted his bold and dashing touch. Here, too, we have a full and flowing outline and admirable ease of attitude, but there is no symptom of the master's subsequent abuse of his power, in producing overwhelming masses of flesh and crowds of figures in forced postures. A happy mean is here observed, and there is greater beauty and sentiment than in his later works. The colouring is delicate and harmonious. The weeping Mary Magdalene is a particularly expressive figure.

402. *After Rubens* (original at Windsor), Portrait of Malderus (d. 1633), Bishop of Antwerp, attributed in the catalogue to Van Dyck.

8. *N. Berchem*, Return from the meadows; 357. *Titian*, Pope Alexander VI. presenting the Bishop of Paphos, a member of the noble family of Pesaro, to St. Peter, on the appointment of the bishop as admiral (sadly damaged; painted about 1503); **Hobbema*, Mill.

**245, 246, 248. *Quinten Massys*, The dead Saviour, a scene (technically termed a 'Pietà') between the Deposition from the Cross and the Entombment. It was formerly an altar-piece in the cathedral, completed in 1508, and is universally regarded as the master's *chef d'œuvre*.

Central Picture. The funeral cortége is represented as halting at the foot of Mt. Calvary, whilst on its way from the Cross to the Sepulchre. The dead Saviour is partially supported by Nicodemus, on whose right Joseph of Arimathæa supports the head with one hand, while with the other he removes the remaining shreds of the crown of thorns. The mother in an agony of grief kneels near the body of her Son, and is supported by St. John. On the left Mary Magdalene, to her right Salome. The corpse itself bears evident traces of the master's anxiety to attain anatomical accuracy. Its attitude is rigid, the countenance distorted by the pangs of the death-struggle. The face of the Virgin is almost as pale as that of the dead body itself. The man with the turban, bearing the crown of thorns, appears rather indignant than mournful. The expression of Joseph of Arimathæa is that of pain mingled with benevolence. St. John has the rigid and almost square features, disfigured by grief, which had become the usual type of the apostle in the earlier period of art.

The Wings, which are less satisfactory than the central picture, represent the martyrdom of St. John the Baptist and St. John the Evangelist. In the former Herod is represented banqueting in an open hall, whilst the daughter of Herodias brings in the head of the Baptist. The task of depicting frivolity and vanity in the countenances of the king and the hardened mother, contrasted with an expression of greater feeling in the daughter, has evidently been attempted by the master, though not very successfully. The motion of the girl, intended to be light and elastic, is hard and forced. Some of the heads, however, are admirably finished. — The other wing represents St. John in the cauldron of boiling oil. The executioners, in the costume of Flemish peasants, with their sun-burnt, muscular arms, are attending actively to the fire. In the background the Emp. Domitian appears, mounted on a white horse, and attended by eight horsemen.

Below the picture is placed the painter's tombstone, a copy of which is mentioned on p. 126.

399. *Van de Velde the Younger*, Calm sea; 347, 346. *David Teniers the Younger*, Small landscapes (Night and Morning); *Nic. Berchem*, Italian landscape, with cattle; 348. *D. Teniers*, Old woman; 345. *Teniers*, Flemish tavern; 390. *A. van der Neer*, Moonlight scene; *405. *After Van Dyck*, Portrait of Cæsar Alexander Scaglia, the Spanish ambassador at the Congress of Münster (original in the possession of Mr. Baring, London). — *381. *Jan van den Hoeck*, St. Francis of Assisi adoring the Virgin and Child. — *293. *Rembrandt*, Portrait of Saskia van Ulenburgh, his first wife, a repetition with alterations of the famous picture at Cassel (1633), and painted, according to Vosmaer, about 1642.

*404. *Van Dyck*, The dead Saviour ('Pietà'), painted soon after his return from Italy (1628).

The Virgin is represented supporting the head of the dead Christ on her knees; St. John shows the wound made by the nail in the left hand to two angels, one of whom veils his face. The features of Christ bear traces of intense physical suffering. St. John and the angel whose beautiful face is visible wear an expression of profound grief, which however they can still express in words, whereas the anguish of the Virgin is

unutterable; her head is thrown back, her arms wildly extended. The picture is chaste, the colouring subdued (now unfortunately faded); yet the tendency of the master's school to a full and somewhat sensual outline is apparent, although the work does not altogether lack sentiment.

339. *Jan Steen*, Rustic wedding; No number, *Dav. Teniers the Younger*, Lute-player; 646. *Jac. von Ruysdael*, Waterfall; *M. d'Hondecoeter*, Ducks.

*307. *Rubens*, The doubting Thomas, on the wings half-length portraits of the Burgomaster Nic. Rockox (p. 123) and his wife Adrienne Perez. The portraits are far finer than the figures in the central picture (comp. p. 123). — 503. *J. Wynants* and *Adrian van de Velde*, Landscape with cattle; 26. *J.* and *A. Both*, Italian scene; 54. *J. de Heem*, Fruit; 107. *Corn. de Vos*, St. Norbert receiving the Host, and Sacred Vessels hidden during a time of war and heresy; 358. *Valentin*, Card-players.

End wall: 108. *Corn. de Vos*, Adoration of the Magi 335, 336. *Snyders*, Ducks and geese, Dead game.

Side wall: 31. *P. Brueghel the Younger*, Bearing of the Cross. — 641. *P. de Ryng*, Still-life, 1651. — *306. *Rubens*, The Virgin instructed by St. Anna, a very attractive group; colouring mellow and harmonious (about 1630); 464. *Bern. van Orley* and *Joachim de Patinir*, Adoration of the Magi; *403. *Van Dyck*, Entombment. — *Rubens*, Portrait.

406. *Van Dyck*, Christ on the Cross, a small picture, of ghastly, but most effective colouring; the full outline of the body, however, hardly accords with the suffering expressed by the features. Human resignation is admirably expressed, but there is perhaps a deficiency in divine dignity.

131. *Gov. Flinck*, Portrait.

*305. *Rubens*, Communion of St. Jerome. The figure of the saint, who is receiving his last sacrament, produces a most painful impression. The picture was painted in 1619, and Rubens's receipt for the price is still preserved ('*seven hondert en vyftig gulden, tot volcomen betalinghe van een stuck schilderye door myne handt gemaeckt*', *i. e.* 'seven hundred and fifty florins, in full payment for a piece of painting done by my hand').

112. *Frans de Vriendt*, or *Frans Floris*, Fall of the Wicked Angels, painted in 1554, and highly esteemed by his contemporaries.

This extensive work is crowded with figures falling headlong in every conceivable attitude, and is destitute of any depth of perspective. Many of the figures are beautiful, even in their distorted positions. A fly painted on the leg of one of the falling angels has given rise to the absurd story that it was painted by Quinten Massys, and that Floris, whose daughter Massys was wooing, having been deceived by it, was satisfied with this proof of his skill, and gave his consent to the marriage. The name of the painter whose daughter Massys perhaps married (see p. 127) is unknown, while Floris was only 10 years old when Massys died.

*299. *Rubens*, St. Theresa interceding for souls in purgatory, one of the most pleasing pictures of the artist's later period. — 401.

Van Dyck, Christ on the Cross, at the foot of which are St. Catherine of Siena and St. Dominicus, with a stone bearing the inscription, '*Ne patris sui manibus terra gravis esset, hoc saxum cruci advolvebat et huic loco donabat Antonius van Dyck*', in allusion to the history of the picture, which was executed for the Dominican Nunnery in 1629 (when Van Dyck was in his 30th year), at the dying wish of the artist's father. — 83. *Marten de Vos*, Christ and the Pharisees ('Render therefore unto Cæsar'), painted in 1601. — 185. *Ant. Goubau*, Art studies in Rome, 1662.

In the centre of this long room: *Debay the Elder*, Girl holding a shell to her ear. *Rauch*, Victoria distributing wreaths. *J. Ducaju*, Statue of Leopold II. *W. Geefs*, Genovefa.

III. Saloon. On the left, 228. *A. Key*, Portrait of the Smidt family; 229. *Key*, Smidt's second and third wives; 186. *Goubau*, Piazza Navona at Rome. Copy of the Adoration of the Lamb at Ghent (p. 35). 72-74. *M.de Vos*, Triumph of Christ, a winged picture; 10. *Berchem*, Italian landscape; 467. *Isaac van Ostade*, Winter scene; 113. *Fr. Floris (De Vriendt)*, Adoration of the Shepherds; 171. *Fyt*, Eagles fighting. — 314. *Rubens*, The Trinity. The dead Saviour is represented in the arms of God the Father, while the Holy Ghost hovers above; an unpleasing group and partly a failure (comp. p. xlvii). — 103. *Marten de Vos*, Temptation of St. Anthony; 495. *Dav. Vinck-Boons*, Flemish festival. — 239. *Lies*, 'The enemy is coming!'; 647. *Fr. Snyders* (?), Fishmonger's shop. Below, 316-318. *Rubens*, Three sketches of triumphal arches, executed in 1635 for the city of Antwerp on the occasion of the triumphal entry of Ferdinand, Archduke of Austria, the victor of Nördlingen and Calloo. Six other sketches are in the Hermitage, St. Petersburg. One of the arches was to have been 80 ft. high and 60 ft. wide. 265. *Murillo* (?), St. Francis. — *313. *Rubens*, Christ on the Cross.

IV. Saloon. On the left, without a number, *Teniers the Younger*, Landscape, with a château; 349. *Terburg*, Mandoline player; 500. *Wouverman*, Riders reposing; 7. *L. Bakhuizen*, Dutch vessel of war; 183. *Gossart (Mabuse)*, Virgin and Child. — *Egl. van der Neer*, Visiting a sick woman. 492. *Verlat*, Portrait of the painter Lies (1866); *237. *H. Leys* (d. 1869), Rubens at a fête in the garden of the Guild of Arquebusiers; 288. *Er. Quellin*, St. Bernard; 269. *B. P. Ommeganck* (d. 1826), Landscape with cattle; 238. *Lies*, Prisoners of war; 50. *H. Decaisne* (d. 1852), Mater Dolorosa. — *Willem van Aelst*, *A. del Campidoglio*, Luncheon; *Berchem*, Italian scene, with cattle; **Salomon van Ruysdael*, Dutch river, with a ferry (signed S. Ruysdael, 1657). — *Karel du Jardin*, Animal-piece; *D. de Heem*, Luncheon; 371. *Michael van Coxie*, Martyrdom of St. Sebastian. — 640. *J. L. David*, Study of a head; *C. Decker*, Landscape. — *312. *Rubens*, Holy Family, '*La Vierge au perroquet*', so called from the parrot at the side, one of his earlier works,

presented by him to the Guild of St. Luke, on his admission as a member, in 1631, and hardly inferior in composition and colouring to his more celebrated works (comp. p. xlvii). — *D. Mytens*, Portrait of a lady.

V. Saloon. At the entrance: *530, 531, 255, 256. Four admirable little pictures on two diptychs, almost resembling miniatures. On one of them Mary is represented with a lofty and rich crown, standing in the interior of a Gothic church; on her right arm the Child half wrapped in the swaddling-clothes. On the back, the Saviour in a white robe with the letters *Alpha* and *Omega*, and *P.* and *F. (Pater et Filius)* on a ground of red tapestry; beneath are the armorial bearings of the two donors, date 1499. The other diptych bears the portraits of the donors, Abbots of the Cistercian Monastery of Les Dunes near Bruges. These works were formerly attributed to *Memling*, but are now believed to have been executed by *Cornelius Horebout*, a master who flourished at Bruges about the end of the 15th century.

Most of the pictures in this saloon were bequeathed to the Museum in 1840 by the Burgomaster *Van Ertborn*, whose bust stands in the middle of the room. Beginning on the left: —

222. *Jordaens*, Portrait of a lady; 196. *G. Hoeckgeest*, Interior of the Nieuwe Kerk at Delft; 324. *Schalcken*, Old and young man; 321. *Sal. Ruysdael*, Still water; 437. *W. van Mieris*, Fish-dealers; 502. *J. Wynants* and *A. van de Velde*, Landscape; 466. *Adr. van Ostade*, Smokers; 319. *Rubens* and *Velvet Brueghel*, Dead Christ mourned over by saints; above it: 407. *A. van Dyck*, Portrait of a girl, the dogs by *Fyt;* 69. *Sim. de Vlieger*, Calm; 398. *A. van de Velde*, Landscape; 70. *Ary de Vois*, Old woman holding a flask; 46. *Albert Cuyp*, Two riders; 125. *Corn. Dusart*, Rustic interior; 118. *Berck-Heyde*, Amsterdam with the town-hall; above it, 489. *C. L. Verboeckhoven*, Seapiece.

257-260. *Simone Martini* of Siena (d. 1344), Annunciation in two sections, Crucifixion, and Descent from the Cross, formerly at Dijon; 383-385. *Gerard van der Meire*, Bearing of the Cross, a triptych; 412. Good copy from *John van Eyck*, Virgin, with the Canon de Pala (original in the Museum at Bruges, p. 24). 223. *Justus of Ghent* (?), Adoration of the Shepherds; 387. *Gerard van der Meire* (?), Christ in the sepulchre; *241, *242. *Quinten Massys*, Christ and Mary, two heads remarkable for their beauty and dignity, once erroneously ascribed to Holbein. 43. *L. Cranach the Elder*, Charity. — Then —

29. *Dieric Bouts* (?), St. Christopher; 42. *Cranach the Elder*, Adam and Eve; 397. *Roger van der Weyden* (?), Portrait of Philip the Good of Burgundy (under glass); *410. *John van Eyck*, St. Barbara, unfinished sketch of great beauty; 181. *J. Gossart (Mabuse)*, Ecce Homo; 243. *Quinten Massys*, Magdalene with the box of ointment; 3. *Fra Angelico da Fiesole*, St. Ambrose refusing Emp.

Theodosius admission to the church at Milan on account of the massacre at Thessalonica; 28. *Dieric Bouts* (?), Madonna; 253. *School of Roger van der Weyden*, A canon of St. Norbert; *396. *Roger van der Weyden*, Annunciation, a small picture of most delicate execution, formerly in the Convent of Lichtenthal near Baden-Baden, once erroneously attributed to Memling (under glass). *4. *Antonello da Messina* (who is said to have visited Flanders, probably attracted by those pictures of Van Eyck and his school which had found their way to Italy, for the purpose of learning the new method of painting in oil), Mt. Calvary, Christ on the Cross with the malefactor at each side; in the foreground SS. Mary and John. The picture (which bears the date 1475) presents a curious combination of the Flemish minuteness of detail with Italian forms and treatment of the nude. 250. *Quinten Massys*, Head of Christ. 411. *John van Eyck*, Madonna in a blue robe, and the Child in her arms playing with a rosary; to the right a fountain; her feet rest on rich drapery held by two angels behind her. The picture, which bears the painter's name and motto, and the date 1439, has considerable resemblance to the so-called Madonna of the Seminary in the Archiepiscopal Museum at Cologne. 32. *Petrus Cristus* (?), St. Jerome; 124. *A. Dürer* (?), Portrait of Elector Frederick III. of Saxony, in grisaille; 386. *Gerard van der Meire* (?), Christ on the Cross.

*393. *Roger van der Weyden*, Sacrament of the altar, flanked by two wings representing the six other Romish sacraments.

The scene is in a spacious Gothic church, the architecture of which seems to unite the groups. This picture, the gem of the burgomaster's collection, is brilliantly executed. The crucifixion in the foreground introduces an effective dramatic element into the picture; and the spectator can hardly fail to sympathise with the distress of the women mourning there, as well as with the holy joy which lights up the features of the dying persons receiving the extreme unction. The angels above the various groups, robed in symbolical colours, are particularly well drawn.

204, 205, 206. *Lucas van Leyden*, SS. Luke, Mark, and Matthew; 33. *Fr. Clouet* (1510-1572, a French artist, who followed the Flemish school of painting), Portrait of Francis II. of France when Dauphin; 199. *Holbein* (?), Portrait of a man; above, 244. *Quinten Massys*, The miser; 5. *Antonello da Messina*, Portrait; 208. *Lucas van Leyden*, Adoration of the Magi, to the left St. George, to the right the donor. 47. *Herri met de Bles*, The Repose in Egypt. — 198. *Holbein* (?), Portrait of Erasmus of Rotterdam; 224. *Justus of Ghent* (?), The Benediction; 180. *Jan Gossart (Mabuse)*, The just judges; 263, 264. *Jan Mostert*, Portraits of a man and woman; 179. *Mabuse*, The four Maries and John coming from the Sepulchre; 254. *School of Roger van der Weyden*, Portrait of a member of the Croy family.

338. *Steen*, Samson and the Philistines; 295. *Rembrandt*, Portrait of a Jew; 34. *Gonzales Coques* or *Cocx*, Portrait; 294,

Rembrandt, The young fisherman; 320. *Jac. van Ruysdael*, Landscape, one of the earliest works of the master, and still revealing strongly the influence of J. Wynants; 9. *Nic. Berchem*, Pillage; 497. *Weenix*. Harbour in Italy; 615. *Rembrandt's School*, Old man; 58. *K. de Moor*, Young lady; 501. *Wouverman*, Horsemen reposing.

Many of the modern pictures are, much to their disadvantage, interspersed with the earlier works. As, however, their number is continually increasing, a **Musée Moderne** has lately been established in a separate room, the entrance to which is between Nos. 32 and 34 in the Rue de Vénus (Pl. D, E, 4).

After passing through the vestibule we turn to the left into a large saloon, containing about 50 pictures, among which are the portraits of several members of the Academy. To the left: 47. *Pieron*, Landscape; 30. *Koekkoek*, Environs of Clèves; *A. de Braekeleer*, Forge; 73. *Wiertz*, Contest of the Greeks and Trojans round the body of Patroclus. — The following paintings, with numbers on a blue ground, are 'diploma' works, presented by the Academicians on their election: 7. *Al. Calame*, The Wetterhorn; 15. *Ingres*, Portrait of himself; 10. *Nic. de Keyser*, Portrait of himself; 12. *Dyckmans*, Blind man; 9. *N. de Keyser*, Charles V. liberating Christian slaves on the capture of Tunis; 18. *Madou*, The gallant; 26. *Robert-Fleury*, Corpse of Titian during the plague at Venice, 1576; *Andr. Achenbach*, Steamboat starting in a storm. — Continuation of pictures with red numbers: 3. *Clays*, Sea-piece; above, *Cornelius*, Hagen sinking the Nibelungen hoard in the Rhine, the cartoon for the painting at Berlin; 67. *C. Verlat*, The Virgin and the Evangelists; 39. *Marinus*, Flood; *E. de Schampheleer*, Landscape; *Henri Bource*, Seamen returning home; 31. *Lamorinière*, Park in the island of Walcheren.

Near the Museum are two **Private Picture Galleries**, which are always open to lovers of the fine arts.

Mme. J. J. Wuyts, Rue du Jardin 12 (near the Rue Zirk, Pl. E, 5), possesses a collection of about 100 pictures, by old painters, arranged in a hall lighted from above. The catalogue attributes some of them to the great masters: *Rubens* (Madonna), *Van Dyck*, *Teniers* (The jealous wife), *Rembrandt* (Portrait of a girl), *Th. de Keyser*, *Jan Steen* (The doctor's visit), *Hobbema*, *Mieris*, *Maes*, *Brouwer*, *Velazquez* (several portraits), *Murillo*, etc. The fees for admission are devoted to charitable purposes.

M. Notebohm, Rue du Fagot 3 (Pl. D, E, 5, 4; daily except Thursdays and Fridays), possesses upwards of 60 good modern pictures: **P. Delaroche*, Holy Family; *Ary Scheffer*, Faust and Margnerite, The king of Thule; *Bellangé*, Napoleon visiting the wounded after the battle of Austerlitz; *Gallait*, The happy and unhappy mother; *Koekkoek*, Landscapes: *Lessing* Luther burning the papal bull; *Leop. Robert*, Neapolitan fishermen playing the mandoline; *Gude*, Norwegian landscape; *Calame*, Swiss landscape; *J. A. van der Ven*, Eve and the Serpent, and *Jos. Geefs*, Girl at a brook, two marble statues. In a separate room, eight ancient works: *Murillo*, Ass umption; *Slingeland*, Portraits.

Between the Museum and the Cathedral lies the former **Jesuits' Church** (*St. Charles Borromée;* Pl. 21; E, 5), built in 1614-21 by the Jesuit *Fr. Aguillon* from plans by *Rubens*, and sumptuously adorned with marble and works of art. Rubens himself furnished for it no fewer than 39 pictures. The structure was unfortunately struck by lightning in 1718 and burned to the ground, with the exception of the choir with its two side-chapels containing three large altar-pieces (Assumption, Miracles of St. Ignatius Loyola, and St. Francis

Xavier), now preserved in the Belvedere Gallery at Vienna. The church was rebuilt in the style of the original edifice, though with less magnificence. Handsome façade. Pleasing bell-tower in the Renaissance style.

The INTERIOR is in the form of a basilica with galleries. Round the walls, to a height of about 10 ft. from the floor, runs a handsome carved wooden wainscoting with medallions representing scenes from the lives of SS. Ignatius and Francis Xavier, by *Baurscheidt* (d. 1745) and *Van der Voort* (d. 1737). The high-altar was designed by *Rubens*. Over the altar the three following paintings are exhibited alternately: *C. Schut* (d. 1655), Madonna enthroned; *Seghers*, Christ on the Cross; *Wappers*, The Virgin interceding. The statues of SS. Francis Borgia and Francis Xavier are by *A. Quellin*, those of SS. Ignatius and Aloysius by *A. Collyns de Nole* (17th cent.). The *Virgin's Chapel* still contains some specimens of the marble decoration of the building of 1618. The *Chapel of St. Francis Xavier* contains a painting by *Seghers*, St. Francis kneeling before the Virgin. In the *Sacristy* is a handsome ivory crucifix of the 17th century.

The Longue Rue Neuve leads hence to the right to the ***Bourse**, or *Exchange* (Pl. 8; E, F, 4, 5), re-erected in 1869-72 on the site of a fine late-Gothic structure of 1531 (by *Dom. van Waghemakere*) which was burned down in 1858. The new edifice, designed by *Jos. Schadde*, is in the same style as its predecessor, but on a much larger scale, and has an entrance on each of the four sides. The hall, which is covered with glass, is 56 yds. long and 44 yds. wide, and is surrounded by a double arcade borne by 68 columns, opening towards the centre in Moorish-Gothic trefoil arches. Above these is a gallery borne by 38 columns, adjoining which are the *Tribunal de Commerce* and the *Telegraph Office*. The ceiling is borne by an elegant wrought-iron framework, and the walls are adorned with the arms of Antwerp, the Belgian lion, and the arms of the different provinces of Belgium. In the angles between the arches are the arms of the chief seafaring nations. Business-hour 1-2 p. m.

The house of the *Van Immersele Family*, Longue Rue Neuve 31, is an interesting building of 1496, with a beautiful chapel.

The ***Church of St. Jacques** (Pl. 23; E, 4), in the late-Gothic style, was begun in 1491 from designs by *Her. de Waghemakere* and carried on after his death by *Dom. van Waghemakere*, but was still unfinished in 1526 when the work was discontinued. In 1602 after the subsidence of the religious troubles of the latter half of the 16th century, the works were resumed, and the church completed in 1656 (the chief portal being added in 1694). It is a cruciform structure, flanked with chapels on each side and in the choir also, and is the principal church in Antwerp after the cathedral, which it far surpasses in the sumptuousness of its monuments and decorations. The wealthiest and most distinguished families at Antwerp here possessed their burial-vaults, private chapels, and altars, the most interesting of which is that of the family of *Rubens*, in the choir, at the back of the high-altar.

The principal entrance is on the S. side, in the Longue Rue Neuve (open for the inspection of the works of art between 12 and

4 p. m.; sacristan's fee, according to tariff, 1 fr. for each pers.; visitors knock at the door).

The INTERIOR, which is of harmonious proportions, is partly lighted by fine stained-glass windows, both ancient and modern, the former having been chiefly executed by *A. van Diepenbeeck* and *Van der Veeken*, the latter by *J. Capronnier* (p. 71).

S. AISLE. On the first pillar by the W. entrance, is a Resurrection by *Van Balen;* above it, the *Portrait of this master and his wife, by *Van Dyck (?).* — 1st Chapel: *A. van Dyck*, St. George and the dragon; opposite, wooden figure of St. Sebastian, by *A. Quellin;* monument of Bogaerts, the author (d. 1851), with his portrait by *De Keyser*. The reliefs, representing scenes from the Passion, in this chapel and several of those following are by *J. Geefs*, *J. de Cuyper*, and *L. de Cuyper*. — 2nd Chapel: *M. de Vos*, Temptation of St. Anthony. Monument of the Burgomaster Van Ertborn (p. 135), with a Madonna by *Guido Reni*. — 3rd Chapel: *E. Quellin*, St. Rochus cured of the plague, 1660. This and the two following chapels contain twelve small scenes from the life of St. Rochus, executed in 1517, works of no great merit. — 4th Chapel: Altar-piece and pictures opposite, by *O. Vaenius*. — 5th Chapel: *Fr. Floris*, Women occupied with the Infant Christ and St. John; opposite, monument of Churchwarden Nicolas Mertens (d. 1586) and his wife, with portraits, by *Ambr. Francken*. — 6th Chapel: *M. Coxie*, Baptism of Christ; *Marten de Vos*, Martyrdom of St. James; *Francken*, Winged picture.

TRANSEPT: Marble statues of the Apostles by *Van der Voort*, *Kerricx*, *De Cuyper*, and others. To the right and left at the beginning of the choir: Resurrection by *E. Dujardin* (1862), and Assumption by *Boeyermans* (1671). In the S. arm: Elevation of the Cross, a high-relief by *Van der Voort*, 1719. Above the portal: *Honthorst*, Christ expelling the money-changers from the Temple, the wings by *De Crayer*.

CHOIR. The rococo high-altar is by *Ykens*, the ornamentation by *Kerricx*, *L. Willemssens*, etc. The choir-stalls were carved by the older and younger *Quellin*. The stained-glass window is by *Van Diepenbeeck*, 1644. — The S. transept is adjoined by the —

CHAPEL OF THE HOST, containing a marble altar and statues of SS. Peter and Paul, by *P. Verbruggen*, *L. Willemssens*, and *Kerricx*. The pictures are by *Van Dale*, *B. van Orley* (after Raphael), *P. Thys* (Adoration of the Host), etc. The *Stained Glass of 1626 represents Rudolph of Hapsburg giving his horse to the priest carrying the monstrance, with the donors below.

RETRO-CHOIR. — By the wall, Confessionals by *A. Quellin*, *Willemssens*, and others. Above the first of these: *Gouban* (d. 1618), Dead body of Christ; *M. de Vos*, Ecce Homo (1562); *Verlinde*, Madonna (1870). — 1st Chapel: *H. van Balen the Elder*, Trinity; opposite, Calling of St. Peter to the Apostleship (Peter

giving Christ the fish with the piece of money), ascribed to *A. van Noort*. Below, after *Van Dyck*, Christ on the Cross (original in the Museum). — On the wall of the choir opposite: *Corn. Schut*, Mary weeping over the body of Christ. — 2nd Chapel: *Seghers*, St. Ivo; below, a marble relief by *Scheemaeckers* (1700). — 3rd Chapel: *Seghers*, Appearing of Christ. *Van der Voort*, Christ scourged, a group in marble; Coronation of the Virgin, Nativity, and Adoration of the Magi, winged picture by *A. Janssens* (d. 1631).

4th. **Rubens Chapel.* The tomb of the illustrious painter (d. 30th May, 1640, at the age of 64) was covered by a new tombstone in 1755, bearing a long inscription in Latin. The altar-piece of this chapel is a fine work by *Rubens*.

The Holy Child is represented sitting in the lap of the Virgin in an arbour, and worshipped by St. Bonaventura. Behind the Madonna is St. Jerome, while on the other side is St. George with three holy women. According to tradition these saints are all family portraits. St. Jerome is said to be the father of Rubens, St. George the painter himself, and the three women his two wives and Mademoiselle Lunden, whose portrait in the National Gallery at London is famous under the name of the 'Chapeau de paille'. The tradition is, however, doubtful, for the execution of the work differs from that usual with Rubens in his later years, in which alone the portraits could have been painted.

The marble statue of the Virgin, the two angels, and the upper portion of the altar, are probably the work of *Luc. Fayd'herbe* (d. 1694), with whom Rubens was intimate. On the right and left are the monuments of two female descendants of Rubens, executed by *W. Geefs* in 1839 and 1850. Also, *Th. Rombouts*, Mystic betrothal of St. Catherine.

5th Chapel: *Jordaens*, S. Carlo Borromeo among persons sick of the plague, praying to the Virgin. — 6th Chapel: *Van Lint*, St. Peter taking leave of St. Paul; *A. Francken*, Entombment, and the Risen Saviour appearing to Mary Magdalene. — 7th Chapel: *Victor Wolfvoet*, Visitation. *Moons*, Christ and the Disciples at Emmaus (1843). — On the wall of the choir, opposite: *Peter Thys*, The Trinity, and Abraham's Sacrifice.

The Chapel of the Virgin, in the N. transept, contains stained glass by *De la Baer* (1641); also, *A. Quellin the Elder*, Pietà, a small painted sculpture in wood on the altar, 1650.

N. Transept. Above the portal, *J. Honthorst*, Christ among the Doctors in the Temple; on the wings, *Seghers*, Annunciation, and Adoration of the Magi. *Thys*, Assumption of the Virgin; *E. Quellin the Younger*, Death of St. Francis. — On the pillar, *C. Schut*, Body of Christ on the knees of the Virgin.

N. Aisle. 2nd Chapel: *M. de Vos*, Glory, a winged picture; *Peter van Avont*, Madonna and the Child in a garden, surrounded by angel musicians; stained glass representing the Last Supper, with portraits of the donors, 1538. — 3rd Chapel: **B. v. Orley*, Last Judgment; on the wings St. George and the Burgomaster Rockox (p. 123), the donor of the picture, with his three sons; and St. Ca-

therine and the wife of the burgomaster, with their eleven daughters. — 4th Chapel: *Van Balen*, Adoration of the Magi, on the wings Annunciation and Visitation; *Ryckaert*, Portrait of J. Doncker and his wife (above their tomb). — 5th Chapel: Altar-piece of no great merit; *M. de Vos*, Mary entering the Temple; Tomb of Corn. Lantschot (d. 1656). — 6th Chapel: Tomb of the Spanish general Del Pico (d. 1693). — In the nave, *Pulpit by *Willemssens*, with the Evangelists and allegorical figures of Faith, Religion, etc. (1675).

The *Institut de Commerce*, in the Rue du Chêne, to the S. of the church of St. Jacques, contains a commercial museum.

At the E. end of the Longue Rue Neuve rises the new **Flemish Theatre**, or *Schouwburg* (Pl. 52; E, 3), erected by *Dens* in 1869-72. Inscription on the W. side, towards the Place de la Commune: 'Vrede baart kunst, kunst veredelt het volk' (peace begets art, art ennobles the people). — A little to the W., at the beginning of the Avenue des Arts, is a small square embellished with a bronze *Statue of David Teniers* (Pl. 47; F, 3), the painter. — Adjacent is the *Rue Leys*, see below; the *Avenue des Arts*, etc., see pp. 142, 144.

A few streets farther N. is situated the small church of **St. Antoine** (Pl. 16; D, 3), or *Church of the Capuchins*, erected in 1589, and containing two valuable pictures. On the W. wall of the left aisle, *Christ mourned over by his friends and two angels, by *Van Dyck*. In the choir, the first picture on the left, St. Anthony receiving the Infant Jesus from the arms of the Virgin, by *Rubens*. Opposite the last, St. Anthony with the stigmata, after *Rubens*. — Near this point, in the Avenue du Commerce, stands a new *Scandinavian Lutheran Church*, in the Gothic style.

Parallel with the Longue Rue Neue runs the street called Place de Meir (Pl. F, 5, 4), one of the broadest in Antwerp, formed by the arching over of a canal, and flanked with handsome new houses. In this street is the **Royal Palace** (Pl. 41), erected in 1755 from plans by *Baurscheidt*, for a wealthy citizen of Antwerp. No. 52, a little farther to the E., is **Rubens's House** (Pl. 37), with two Corinthian columns, and richly decorated. It was built from the designs of Rubens himself in 1611, almost entirely rebuilt in 1703, and restored in 1864. On the top stands a bust of its former illustrious owner, who died here on 30th May, 1640. The only remaining portion of the original house is a handsome portico with sculptures by Fayd'herbe, now in the garden of the second house to the left (No. 7) in the neighbouring Rue Rubens (visitors admitted).

The street prolonging the Place de Meir and leading to the Place Teniers (Pl. 47; F, 3; see above) is called the Rue Leys. No. 12 is the *House of Hendrik Leys*, the painter, who has embellished it with tasteful frescoes.

The French **Théâtre Royal** (Pl. 51; F, 4) was completed in 1834. Over the windows of the circular part of the structure on the W. side are niches containing busts of the most distinguished dramatists and composers of all nations. On the parapet above are the nine Muses.

The *Botanic Garden* (Pl. 35; G, 5), which is well kept and contains a fine palm-house, is adorned with a statue of the botanist *P. Coudenberg*, who flourished at Antwerp in the 16th cent., by *De Cuyper*.

In the vicinity is the *St. Elizabeth Hospital* (Pl. 32). — The triangular Place Léopold is embellished with an **Equestrian Statue of Leopold I.** (Pl. 45; G, 4), in bronze, designed by *J. Geefs*. The stone pedestal bears a double inscription, in Flemish and French. — The *Maison des Orphelines*, or girls' orphanage, Longue Rue de l'Hôpital 29, with a relief above the door, was built in 1552. The chapel contains a portrait of Burgomaster Rockox.

The new **Bank**, between this *place* and the Avenue des Arts, with its round corner-turrets, was designed by *Beyaert*, who has employed the Flemish Renaissance style in this case also (comp. p. 67). The architectural details are admirably executed.

The Gothic **Church of St. George** (Pl. 22; G, 5), by *Sluys*, consecrated in 1853, with its two lofty spires, contains fine mural *Paintings by *Guffens* and *Swerts* (p. 66), executed in 1859-68. The subjects are the Childhood and Youth of Christ, down to the Entry into Jerusalem (right aisle, beginning at the choir); the Sufferings of Christ, the Resurrection, Ascension, Descent of the Holy Ghost (left aisle, beginning at the door); Christ with the Virgin, Joseph, St. George, and the Apostles and Evangelists (in the choir).

The **Church of the Augustinians** (Pl. 17; F, 5), erected in 1615, possesses a large altar-piece with numerous figures, by *Rubens*, representing the 'Nuptials of St. Catherine with the Infant Jesus'. This excellent work is unfortunately in bad preservation.

Also, to the right of the principal entrance: *Cels* (1778), Elizabeth and Mary; *Lens* (d. 1872), Presentation in the Temple. On the left: *Van Brée*, Baptism of St. Angustine. Farther on, to the right, the Martyrdom of St. Apollonia as an altar-piece, by *Jordaens;* to the left, *Van Dyck*, The Vision of St. Augustine. The high-altar, over which is the abovementioned work of Rubens, was executed by *Verbruggen*. On the right of the choir a modern chapel in the Romanesque style, with frescoes by *Bellemans*.

The **Church of St. Andrew** (Pl. 14; F, 6), an edifice in the late-Gothic style, erected in 1514-23, also contains some works of art.

The pulpit, in carved wood, is by *Van Geel* and *Van Hool* (18th cent.). St. Peter and St. Andrew are represented in a boat on the sea, from which they are summoned by the Saviour; life-size figures, finely executed. In the N. Chapel of the Choir: *Govaerts*, Flight into Egypt; *Seghers*, St. Anna instructing the Virgin. Choir: *O. Vaenius*, Crucifixion of St. Andrew; *Erasmus Quellin the Younger*, Guardian angel of youth. S. Chapel of the Choir: *Franck*, Last Supper (altar-piece); *Seghers*, Raising of Lazarus; *E. Quellin*, Christ at Emmaus; *E. Quellin*, Holy

Family. By the choir are two statues, (left) St. Peter by *A. Quellin the Younger*, and (right) St. Paul by *Zielens*. In the TRANSEPTS several modern pictures, by *Verlat*, *Van Eycken*, and others. Side-altar on the S.: *Pepyn*, Crucifixion; on the N., *Franck*, St. Anna teaching children, a work with numerous figures. The aisles contain a number of large modern pictures. On a pillar in the S. TRANSEPT is a small medallion-portrait of Mary Queen of Scots (by *Pourbus*), with an inscription in memory of that unfortunate sovereign, and of two of her ladies-in-waiting who are interred in this church.

The adjacent Rue des Chevaliers terminates towards the N., beyond the Rue des Tailleurs, in the Place du Vendredi (comp. Pl. F, 6), on the left side of which is the ***Musée Plantin-Moretus**, established in the house of the celebrated printer *Christ. Plantin* (1514-89), who set up his printing-office at Antwerp in 1555. From 1579 down to 1800 the business was carried on without interruption in this building, at first by Plantin himself, and afterwards by the family of his son-in-law *Moretus*. After the middle of the 17th cent. the operations of the firm were confined to the printing of mass and prayer-books, for which Plantin had received a monopoly from Philip II. for the dominions of the Spanish crown. When this privilege was withdrawn in the year 1800, the printing-office was closed, and it remained almost entirely disused down to 1875, when the building with its antique furniture, tapestry, paintings (90 portraits, including 14 by Rubens and 2 by Van Dyck), and other collections, was purchased by the corporation of Antwerp. The house therefore now presents a unique picture of the dwelling and contiguous business premises of a Flemish patrician of the end of the 16th century. Adm. daily 10-4, Sat. excepted, free. Interesting catalogue by *Max. Rooses*, 1 fr.

GROUND FLOOR. In the vestibule we turn to the right at the foot of the staircase, and enter Room I, which contains some fine old Flemish tapestry and a tortoise-shell table. — Room II. contains several admirable family portraits. To the right, above the modern mantel-piece in the Renaissance style, hangs a portrait of Plantin by *Frans Pourbus the Elder* (1578), which served as a model for the other portrait, by *Rubens*, to the right of the door of exit. *Rubens* also painted the portraits of Jeanne Rivière, Plantin's wife; of Jac. Mouretorf and Adriana Gras; of John Moretus, son-in-law of Plantin (d. 1610); and of Arias Montanus, Justus Lipsius, Abraham Ortelius, and P. Plantin. The last four, however, are merely school-pieces. On the exit-wall are two sketches by *Rubens*; also two fine portraits by *Thos. Bosschaert*, surnamed *Willebords*: Balthasar Moretus, under whom the printing-office enjoyed a new lease of success and fame in 1618-41, and Gevartius, the Town Clerk, a friend of Moretus and Rubens. In the centre, under glass: Drawings, Title-pages, Vignettes, partly by *Rubens*, who, as appears from receipts which are still preserved (in the middle of the window-wall), frequently drew designs for printers; also *Erasmus Quellin*, *Bernard van Orley*, *Marten de Vos*, and others. Room III. also contains portraits. To the left of the entrance: Balthasar Moretus on his death-bed, by *Bosschaert (Willebords)*; the same, in grisaille, by *Er. Quellin*; Magdalena Plantin and her husband, Gilles Beys, by an unknown painter. Among the other portraits are several copies by *Rubens* of Italian works, including Pope Leo X. after Raphael. In the centre: Miniatures from the 10th to the 16th cent.; specimens of Plantin's printing. Above the mantel-piece: Copy of the large boar-hunt by Rubens, now at Munich. — We now cross the mediæval-looking COURT, where we see numerous repetitions of Plantin's

motto, 'Labore et constantia.' One side is entirely covered by the branches of an aged vine. Below the arcade, to the right, are the SALE ROOMS, with a separate entrance from the street; they are embellished with old Flemish tapestry and oaken panelling (partly restored). On the other side of the court is the PRINTING OFFICE, where everything is left arranged as if work were to be resumed to-morrow. We first enter the PROOF-READERS' ROOM, where old proof-sheets, first impressions, etc., are still lying on the desks and benches. Next to this are the PROPRIETOR'S OFFICE, with gilt-leather hangings, and the so-called ROOM OF JUSTUS LIPSIUS, with Spanish leather hangings, where the distinguished critic and philologist is said to have been lodged when visiting his publisher Moretus. A passage leads hence to the TYPE ROOM, with old matrices, etc., and to the COMPOSING AND PRINTING ROOM, by the exit-wall of which stand two presses of the 16th century.

We now re-cross the court and ascend the stairs to the FIRST FLOOR. Two rooms here contain specimens of the work of several famous printing-offices, and two others a collection of woodcuts. We may next visit the library, and a room containing the titles to the different privileges enjoyed by Plantin. In other rooms are preserved copper-plates after *Rubens*, *Jordaens*, and *Van Dyck*, and numerous fine specimens of early printing. There is also a type-foundry, etc.

Since 1859 the old fortifications of the city have been converted into handsome, broad boulevards, or *Avenues* (comp. p. 121). Numerous imposing edifices have been constructed here, such as the *Bank*, mentioned on p. 142, the *Flemish Theatre* (p. 117), near which is the statue of Teniers, and the new PALAIS DE JUSTICE (Pl. 42; H, 5) by *Baeckelmans*, in the Louis Treize style.

The site of the Lunette d'Herenthals is now occupied by the new **Park** (Pl. G, H, 3), the ornamental water for which, spanned by a lofty chain-bridge (view), is furnished by the old moats. At the W. corner of the park is the monument of the Flemish poet *Theodore van Ryswyck* (Pl. 49; d. 1849), erected in 1864. In the Avenue Louise Marie is a statue of the painter *Hendrik Leys* (Pl. G, 4), by *Ducaju*, erected in 1873. — At the end of the park stands the new *Church of St. Joseph* (Pl. 24; H, 2), built by Gife in the Romanesque style, and adorned with frescoes and stained glass. The space in front of the church is embellished with the MONUMENT DE LOOS, erected in commemoration of the destruction of the old town-walls, which were built during the Spanish domination and existed down to 1859. It consists of a statue of Antwerpia on a lofty base, surrounded with figures representing commerce and navigation. In front is a marble bust of Burgomaster J. F. Loos (1848-62). The monument was designed and executed by *Jules Pecher*.

The ***Zoological Garden** (*'Dierentuin'*; Pl. 36; F, 2), founded in 1843, lies on the E. side of the city, beyond the railway-station. It consists of a small park, with a fine collection of animals and a cabinet of natural history, and is one of the best in Europe. (Admission 1 fr.) Concerts in summer on Sun., Tues., and Thurs. afternoons or evenings. The carnivora are fed daily at 5 p. m. (Sat. excepted), the seals at 11 a.m. and 4 p.m.

The old E. suburb of Borgerhout is adorned with a *Statue of Carnot*, the defender of the city in 1811 (comp. Pl. F, 1).

In the former Berchem suburb, to the S. of the entrance to the Boulevard Léopold, rises the *Monument of Van Schoonbeke* (Pl. 50; H, 2), one of the most distinguished citizens of Antwerp about the middle of the 15th cent., and near it a colossal statue, designed by *Ducaju*, of *Boduognatus* (Pl. 44; H, J, 2), a Belgian chief, who opposed the invasion of Julius Cæsar. — The *Pépinière* (Pl. K, L, 4) has recently been converted into a pleasant park, in the English style, by Keilig, who laid out the grounds at the Bois de la Cambre, near Brussels (p. 95). The new *Basilique du Sacré Coeur*, in the adjacent Avenue de Mérode, built by Bilmeyer and Van Riel, contains some stained-glass windows by L. Lefèvre of Paris and an altar by Armand Calliat of Lyons.

Visitors who wish to inspect the new and formidable circumvallation of Antwerp may make use of one of the tramway lines which connect the interior of the city with the various gates, *e.g.* the *Porte de Malines* (in the former suburb of Berchem, comp. Pl. M, 2), which is itself interesting in an architectural point of view.

Along the Schelde extend the handsome and busy **Quays**, constructed by Napoleon in 1802, stretching from the Arsenal (Pl. F, G, 7) on the S. to the (3/4 M.) docks on the N. The drawbridges over the canals, which formerly served as a harbour, are thoroughly Dutch in character. Indeed the whole appearance of the town as viewed from the river is exceedingly picturesque, though unfortunately many of its characteristic attractions are being swept away to admit of the extension and levelling of the quays.

The traveller may descend the Place Verte to the Schelde by the Rue Reinders and the Marché-au-Lin, and through the *Porte de l'Escaut*, a gateway designed by *Rubens* and adorned with sculptures by *A. Quellin;* it bears an inscription dedicated by the '*Senatus Populusque Antwerpienses*' to the '*Magnus Philippus*'. This prince was Philip IV., great-grandson of the Emp. Charles V., who reigned from 1621 to 1665, and under whom Spain entirely lost her prestige, having been deprived of Portugal in 1640, and finally of the Netherlands in 1648.

The *Marché-aux-Poissons* (Pl. 30; E, 6), presents a busy and amusing scene between 7 and 9 a. m., when the fish-auctions take place (p. 6). — The building adjoining the market on the E., flanked with towers at the corners, and called the **Steen** (Pl. E, 6), originally formed part of the Castle of Antwerp, which remained in the hands of the lords of the soil till 1549, when Charles V. made it over to the burghers of Antwerp. It was afterwards the seat of the Spanish Inquisition, and is now occupied by the recently founded *Museum van Oudheden* (entrance at the back, in the Rue du Steen; daily, 10-4, free), a collection of antiquities, handsome furniture of the 15th-17th cent., weapons, and old views of Ant-

werp. The court is adorned with columns from the old exchange (comp. p. 138). The dungeons, 'oubliettes', etc., still bear sombre witness to its former history.

The ***Docks** (Pl. A, B, C, 4, 3, 2) lie at the N. end of the quays. The two older basins, the *Grand* and *Petit Bassin*, were constructed by Napoleon (1804-13), at a cost of 13 million francs, in consequence of a decree of 21st July, 1803, constituting Antwerp the principal naval station of the N.W. coast of France. The small dock is capable of containing 100, and the largest 250 vessels of moderate tonnage. The accommodation afforded by these docks proving insufficient, the *Bassin du Kattendyk*, 770 yds. long and 110 yds. wide, was begun in 1859. Adjoining it are the *Bassin aux Bois*, the *Bassin de la Campine*, and the *Bassin du Canal*, all of large dimensions; and farther extensions are projected, in order to keep Antwerp abreast of her formidable Dutch rivals. Sailors of many different nationalities are encountered here, and the signboards over the shops enumerate their commodities in English, Spanish, French, etc.

Between the two older docks rises the Maison Hanséatique (Pl. 38; C, 5), a massive and venerable building, 265 ft. long and 213 ft. broad, erected in 1564-8 from the plans of *Cornelis de Vriendt*, and originally employed as the warehouse of the Hanseatic cities. It bears the inscription: Sacri Romani Imperii Domus Hansæ Teutonicæ, with the armorial bearings of the three cities of the League. It is named the '*Osterlingshuis*' by the Flemings. In 1863 it was ceded by the Hanseatic towns to the Belgian government, as an equivalent for all river-dues exigible from their vessels in future.

The upper dock is flanked with a row of substantial buildings, used as bonded warehouses, or **Entrepôts**, which are connected with the railway-station by several lines of rails. Extensive railway-magazines are being built in the vicinity.

A good survey of Antwerp is obtained from **Vlaamsch Hoofd**, or *Tête de Flandre*, on the left bank of the Schelde, to which a steamer crosses from the S. end of the quay (Pl. E, 6) every $^1/_4$ hr. (6 c.). Napoleon considered this a more advantageous site than that of Antwerp, and proposed building a town here. It was also recently proposed to construct the new docks here.

During the siege of Antwerp in 1832 (p. 118) the Dutch cut through the dyke above Vlaamsch Hoofd, thereby laying the whole of the surrounding country, even the high-road, under three feet of water, so that no vehicle could reach the tête-de-pont of Antwerp. Twelve Dutch gunboats cruised over the polders or fields, which lie much lower than the sea-level. In this condition the environs remained for three years. The soil, covered with sea-sand by the action of the tides, and impregnated with salt, was rendered quite unfit for cultivation, and in many places resembled the sea-shore. The restoration of the dyke alone cost 2,000,000 fr.

16. From Antwerp to Rotterdam.

(A.) *Railway Journey.*

63 M. RAILWAY in 2½-3½ hrs.; fares 9 fr. 80, 7 fr. 70, 4 fr. 90 c. (or 5 fl. 50, 4 fl. 30, 2 fl. 70 cents). The only points of interest on the line are the handsome bridges over the Hollandsch Diep, the Maas at Dordrecht, and the Lek at Rotterdam.

The RAILWAY at first traverses the unattractive moor country of the Belgian province of Antwerp. — 7½ M. *Eeckeren.* — 10 M. *Cappellen* (with several country-seats). About 3 M. to the N.W., just beyond the Dutch frontier, lies the village of *Putten*, in the churchyard of which is buried *Jacob Jordaens* (d. 1678), the painter, who was denied a grave within the territory of Antwerp owing to his having been a Protestant; the old tombstone is still preserved, and a bronze bust by Lambeaux was set up in 1877. — 15½ M. *Calmpthout.* — 20½ M. *Esschen* (Belgian custom-house).

25½ M. **Roosendaal,** the Dutch custom-house, and junction for the Breda and Flushing line (R. 33).

The railway next traverses a wooded district. — 30½ M. *Oudenbosch;* 35½ M. *Zevenbergen.* — (The Belgian Grand Central Railway continues to *Moerdijk* on the Hollandsch Diep, whence a steamboat starts for Rotterdam twice a day.) — 39 M. *Zwaluwe*, where the line joins the Mastricht-Rotterdam Railway, see p. 303.

(B). *Steamboat Journey.*

STEAMBOAT on Tues., Thurs., and Sat. in 9 hrs. (2½ or 1½ fl.) from the Quai Van Dyck (Pl. E, 6), morning tide. The steamers are well fitted up, and provided with restaurants. Agents at Antwerp *Van Maenen & Co.*, corner of the Quai Van Dyck and the Canal au Beurre; at Rotterdam *Verwey & Co.*, Boompjes (Pl. D, 6). — In stormy weather the voyage is rough at places.

The STEAMBOAT threads its way between the nine islands forming the Dutch province of ZEELAND, the character of which is indicated by its heraldic emblem of a swimming lion, with the motto: *Luctor et Emergo.* The greater part of the province, probably formed by the alluvial deposits of the Schelde, which here enters the sea, lies considerably below the sea-level, the only natural elevation being a few dunes, or sand-hills on the W. coast of the Islands of Schouwen and Walcheren. The rest of the province is protected against the encroachment of the sea by vast embankments, the aggregate length of which extends to 300 M., while the annual repairs cost a million florins (85,000 *l.*). The most massive of these bulwarks are at *Westcapelle*, on the S.W. coast of the island of *Walcheren* The land is extremely fertile and admirably cultivated, producing abundant crops of wheat and other grain.

Immediately after the departure of the steamboat, the passenger obtains a final view of Antwerp, extending in a wide curve along the bank of the Schelde. To the W. of the docks rises *Fort Austruweel* or *Oosterweel.*

Near the docks, in 1831, Lieutenant van Speyk, a gallant Dutch naval

officer, sacrificed his life in vindication of the honour of his flag. A storm had driven his gunboat on shore, and a crowd of Belgians immediately hastened to the spot to secure the prize, calling on the commander to haul down his colours and surrender. The devoted Van Speyk, preferring death to capture, fired his pistol into the powder-magazine, which exploded instantaneously, involving friends and foes, as well as himself, in one common destruction.

Farther on, *Fort Calloo* rises on the left and *Fort St. Philippe* on the right. At this point, between Calloo on the left and *Oorderen* on the right bank, Duke Alexander Farnese constructed his celebrated bridge across the Schelde, in 1585, during the siege of Antwerp (see p. 118). All communication between the besieged and their confederates in Zeeland was thus entirely broken off. The citizens used every means in their power to destroy this formidable barrier, which was defended by numerous guns. After many fruitless attempts, the fire-ship of the Italian engineer Giambelli at length set the bridge on fire, and blew up a portion of it so unexpectedly that 800 Spaniards lost their lives. The besieged, however, were not in a position to derive any advantage from this signal success, and their auxiliary fleet anchored below Fort Lillo was too weak to attack the enemy single-handed. The damage to the bridge was speedily repaired, and Antwerp, notwithstanding a most obstinate defence, was shortly afterwards reduced by famine.

On the left, lower down, lies *Fort Liefkenshoek*, on the right *Fort Lillo*, both commanding the course of the river, and both retained by the Dutch till 1839, when they were ceded to Belgium (comp. p. xix). Then, on the left bank, *Doel*, a little beyond which is the Dutch frontier.

The first Dutch place at the entrance to the *Kreek Rak*, a narrow branch of the Schelde which was filled up when the railway embankment was constructed (p. 204), is *Fort Bath*, where the English fleet landed in 1809. It was a place of importance during the Dutch-Belgian contests of 1831 and 1832. The steamer continues to skirt the S. coast of the island of *Zuid-Beveland*, and at *Hansweerd* turns to the right into the *Beveland Canal* which intersects the island, having been constructed in 1866 to compensate for the filling up of the Kreek Rak. The E. coast of the island of S. Beveland, called the '*Verdronken Land*' (literally 'drowned land'), once a fertile agricultural tract, was inundated on 2nd Nov., 1532, in consequence of the bursting of a dyke, when 3000 persons are said to have perished. At the N. end of the canal, which is 5 M. in length, and is crossed by the railway to *Goes* (p. 204), lies *Wemeldingen*, the landing-place for Goes.

The steamer now traverses the broad expanse of the *Ooster-Schelde* in a N. direction, and enters the narrow *Canal de Keete*, which separates the islands of *Tholen* and *Duiveland*. To the right, at the entrance, is situated *Stavenisse*, the landing-place for *Tholen*, a small town on the E. side of the island, with an interesting church. The vessel next touches at *Zyp*, on the left, at the end of

the canal, whence an omnibus runs to **Zierikzee** *(Hôtel Van Oppen)*; the lofty square tower of the cathedral is a conspicuous point. From Zieriksee a visit may be paid to *Brouwershaven*, another small town with an interesting church. To the right is the island of *Philippsland*.

In 1575 the Canal de Keete was the scene of a famous exploit by 1700 Spanish volunteers under *Requesens*, the successor of the Duke of Alva, who crossed it with intrepid bravery, partly by wading and partly by means of small boats, notwithstanding the incessant and galling fire of the Flemish defenders of the island, many of whom crowded round the assailants in boats. The capture of Zierikzee was the reward of this determined attack.

We now quit the ramifications of the Schelde, and enter those of the Maas, the first of which is the *Krammer*, and the next the *Volkerak*. The towers of *Nieuwe-Tonge* and *Oude-Tonge* are now visible to the N.E. The entrance to the *Hollandsch Diep*, as this broad arm is named, is defended by two blockhouses, *Fort Ruyter* on the right, and *Fort Ooltgensplaat* on the left. **Willemstad,** a fortress with walls and ramparts erected by Prince William I. of Orange in 1583, next becomes visible. In 1792 it was bombarded by the French for a fortnight without success.

The steamer traverses the Hollandsch Diep for some distance. The water here is sometimes pretty rough. Nearing *Moerdijk* (p. 147), we obtain a view of the handsome railway-bridge which crosses the Diep from Moerdijk to *Willemsdorp* (see p. 303).

The steamer now turns to the left into the *Dordsche Kil*, a very narrow branch of the Maas. In 1711, John William, Prince of Orange, was drowned in crossing the Diep at Moerdijk, when on his way to the Hague to meet Frederick William I. of Prussia, with a view to adjust the difficulties of the Orange succession. Here we observe a long series of the windmills which constitute one of the most picturesque features of Dutch scenery. Many of them are saw-mills, also sometimes furnished with steam-engines, while others are used for grinding cement.

Dordrecht (p. 303); thence to Rotterdam (1 hr.), see R. 49.

17. From Antwerp to Aix-la-Chapelle by Mastricht.

91 M. RAILWAY in 4½-5 hrs. (fares 12 fr. 80, 9 fr. 90, 6 fr. 40 c.; in the opposite direction 10 marks 30, 7 m. 90, 5 m. 20 pf.). The Dutch custom-house examination takes place at *Mastricht*, the German at *Aix-la-Chapelle;* in the reverse direction the Dutch examination is made at *Simpelfeld*, the Belgian at *Lanaeken*.

Antwerp, see p. 116. 5½ M. *Bouchout.* 9½ M. **Lierre** (Flem. *Lier*), a town of 16,700 inhab., with several silk-factories. The church of St. Gommarius, begun in 1445, completed in 1557, contains several fine stained-glass windows, three of which were presented by the Emp. Maximilian. Lierre is the junction of the Antwerp and Gladbach line (R. 18) and of a branch to Contich (p. 115).

Next stations *Berlaer*, *Heyst-op-den-Berg*, with leather factories

and considerable traffic in cattle and grain; *Boisschot;* (26 M.) *Aerschot* on the *Demer*, where the railway crosses the Louvain and Herenthals line (p. 167), with a Gothic church containing a rich screen and handsome choir-stalls of the 15th century.

The line now follows the valley of the Demer. 32 M. *Testelt;* 34½ M. *Sichem*, whence omnibuses run to the pilgrimage-church of *Notre Dame de Montaigu*, 1½ M. distant. 37½ M. *Diest*, with 7300 inhab., and many breweries and distilleries, the junction of a branch-line from *Tirlemont* (p. 167) to *Moll* (p. 151). The train crosses the Demer. 40½ M. *Zeelhem;* 43½ M. *Schuelen;* 48 M. *Kermpt.*

50 M. **Hasselt** *(Hôtel Mauel)*, the capital of the province of Limburg, with 11,800 inhab., was the scene of a victory gained by the Dutch over the Belgians on 6th Aug., 1831. The railway unites here with the older branch-line from Landen to Mastricht.

From Hasselt to Maaseyck, 25½ M., railway in 1¼ hour. Intermediate stations: *Genck*, *Asch*, *Eelen*. *Maaseyck*, see p. 189.

From Hasselt to Liège, see R. 44; *to Eindhoven and Utrecht*, see R. 44.

54 M. *Diepenbeek;* 56 M. *Beverst*, the junction of the line to Liège and Utrecht (p. 288); 58½ M. *Munsterbilsen;* 61 M. *Eygenbilsen*; 64 M. *Lanaeken*, the Belgian frontier-station.

68 M. **Mastricht,** see p. 186. Route to *Liège*, see p. 186; to *Roermond*, see p. 189. The Meuse is crossed here.

71 M. *Meerssen;* 75 M. *Valkenberg*, French *Fauquemont*, with picturesque ruins peeping from the trees on the right of the line; 79 M. *Wylre;* 83½ M. *Simpelfeld*, with the Dutch custom-house.

91 M. **Aix-la-Chapelle,** see *Baedeker's Rhine.*

18. From Antwerp to München-Gladbach *(for Düsseldorf).*

98½ M. Railway in 4-4½ hrs. (fares 14 fr. 60, 11 fr. 30 c., 7 fr.; in the opposite direction 11 m. 80, 9 m. 20, 5 m. 90 pf.).

From Antwerp to (9½ M.) *Lierre*, see R. 17. 14½ M. *Nylen;* 17½ M. *Bouwel.*

21 M. **Herenthals,** on the *Canal de la Campine*, the junction of the line to *Louvain* (p. 167). — 25½ M. *Oolen.*

30 M. **Gheel** *(Hôtel de l'Agneau)*, a town of 10,000 inhab., which derives its principal interest from the colony of lunatics (about 1300 in number) established here and in the neighbouring villages. The district throughout which they are distributed is about 30 M. in circumference, and divided into four sections, each with a physician and keeper. The patients are first received into the *Infirmerie*, where their symptoms are carefully observed for a time, after which they are entrusted to the care of a *nourricier*, or *hôte*, who generally provides occupation for them. They are permitted to walk about without restraint within the limits of their district, unless they have shown symptoms of violence or a desire

to escape. This excellent and humane system, although apprehensions were at one time entertained as to its safety, has always been attended with favourable results. — The handsome late-Gothic *Church of St. Dymphna* (who is said to have been an Irish princess, converted to Christianity, and beheaded at this spot by her heathen father) contains a fine *Altar, with the apotheosis of the saint. The choir contains the reliquary of the saint, painted with scenes from her life, probably by a contemporary of Memling. In the choir-chapels are two curious old *Cabinets, adorned with finely-executed carving and painting. A painted group in stone, protected by a railing, in the vicinity of the church, bears a Flemish inscription, recording that St. Dymphna was beheaded on this spot, 30th May, 600. The town originally owed its reputation for the successful cure of lunatics to this saint, whose shrine was believed to possess miraculous powers.

34½ M. *Moll*, the junction of a line to Diest and Tirlemont (see p. 150). — 37 M. *Baelen-Wezel*; 42½ M. *Lommel*.

48 M. *Neerpelt*, the junction of the Liège-Utrecht line (p. 288). — 51 M. *Lille-St. Hubert-Achel*. — 53½ M. *Hamont*, the last Belgian station (custom-house). — At (55 M.) *Budel*, the first station in Holland, luggage is examined by Dutch custom-house officers. — 60½ M. *Weert*; 68½ M. *Baexem*; 71 M. *Haelen*.

74½ **Roermond** *(Lion d'Or; Hôtel de l'Empereur)*, a small town with 10,000 inhab., at the confluence of the *Roer* and the Meuse, possessing considerable cloth-factories. The *Minster*, formerly the church of a Cistercian nunnery, consecrated in 1224, and recently restored, is a good example of the transition period. *St. Christopher's* is adorned with several paintings. — Roermond is the junction for the Mastricht-Venlo line (p. 189).

78 M. *Melick-Herkenbosch*. — 82½ M. *Vlodrop*, the last station in Holland, with the Dutch custom-house. — 83½ M. *Dalheim*, the Prussian frontier-station (luggage examined). — 88 M. *Wegberg*; 92 M. *Rheindahlen*; 96 M. *Rheydt*, where the line to Aix-la-Chapelle diverges to the right.

98½ M. **Gladbach,** or *München-Gladbach*, see *Baedeker's Rhine.*

19. From Brussels to Braine-le-Comte and Mons.

38 M. Railway in 1 hr. 5 min. or 2 hrs. (fares 4 fr. 65, 3 fr. 50, 2 fr. 30 c.; express 5 fr. 80, 4 fr. 35, 2 fr. 90 c.). Trains start from the Station du Midi at Brussels (p. 60).

From Brussels to (9 M.) *Hal*, see p. 60. The Mons train diverges here to the S. from the Tournai line (R. 11). — 10 M. *Lembecq*. From (12 M.) *Tubize* a branch-line diverges to Rebecq (p. 154). Paving-stones are largely exported from the quarries near Tubize. Tunnel. 15 M. *Hennuyères*.

19 M. **Braine-le-Comte,** Flem. *'S Graven Brakel*, a town with 7300 inhab., the junction of the Enghien-Grammont-Ghent (p. 154),

the Manage-Charleroi (p. 155), and the Brussels-Erquelinnes lines, which last follows the direction described in R. 20 to station *Ecaussines*, and then proceeds south viâ *Baume* and *Bonne-Espérance*. From Braine-le-Comte to Erquelinnes, 26 M. The next station in the direction of Jurbise and Mons is —

22½ M. **Soignies,** a town with 7900 inhab., possessing a venerable abbey-church *(St. Vincent)* in the Romanesque style, perhaps the most ancient building in the kingdom, founded about 650, and erected in its present form in the 12th century. Many of the tombstones in the churchyard date from the 13th and 14th centuries. Extensive quarries of mountain-limestone in the neighbourhood. — Branch-line to *Houdeng* and *Baume* (p. 154).

The line then describes a wide curve, in a direction nearly opposite to that of Mons. 26 M. *Neufvilles;* 27½ M. *Masnuy.* 30½ M. **Jurbise,** where the connecting lines to Ath-Tournai (p. 59) and St. Ghislain (p. 153) diverge.

38 M. **Mons,** Flem. *Bergen (Couronne,* in the market; *Cerf; France; Taverne Allemande),* on the *Trouille,* the capital of *Hainault,* with 24,800 inhab., owes its origin to a fortress erected here by Cæsar during his campaigns against the Gauls. The town was fortified by Jean d'Avesnes in the 14th century. Prince Louis of Orange took Mons by surprise on 24th May, 1572, and maintained it against the Duke of Alva till 19th September, thus giving the northern provinces an opportunity of shaking off the Spanish yoke. The town was captured by Louis XIV. in 1691, restored to the Spaniards in 1697, and again occupied by the French from 1700 to 1707. It fell into the possession of Austria in 1714, and was twice afterwards taken by the French, in 1746 and 1792. The fortifications, which were dismantled by the Emp. Joseph II., but reconstructed in 1818, were again removed in 1862, and their site converted into a pleasant promenade. In the promenade, near the station, rises a *Statue of Leopold I.,* by Simonis, erected in 1877.

The most interesting edifice at Mons is the late-Gothic *Cathedral of St. Waltrude (Ste. Waudru),* situated on the left as the town is entered from the station. It was begun about 1450 from a design by *Matthew de Layens,* the architect of the Hôtel de Ville at Liège, and his assistant *Gilles Pole.* The choir was completed in 1502, the transept in 1519, and the nave in 1589 (with finishing touches added in 1621). The projected tower was never built, and the church possesses a small spire only. The exterior was formerly somewhat disfigured by modern additions, but these have been removed and the building skilfully restored within the last 30 years.

The Interior, which is 355 ft. long, 116 ft. wide, and 80 ft. high, is a model of boldness and elegance. The slender clustered columns, 60 in number, are without capitals, rising immediately to the vaulting and keystones. The church contains several monumental reliefs of the 15th and 16th centuries, those of the latter period being by *Jacob Duboucque;* some good stained glass of 1523 (Crucfixion, Maximilian and his consort Mary of Bnrgnndy, with their sons), restored by Capronnier; and several pictures

by *Vaenius*, *Van Thulden*, and other artists. The Lady Chapel contains an altar of the beginning of the 16th century.

To the left of the cathedral, and on the highest ground in the town, rises the *Beffroi*, or belfry, 275 ft. high, belonging to the old palace, which is now fitted up as a lunatic asylum. The tower, which is said to occupy the ancient site of the castle of Cæsar, is the only belfry in Belgium built entirely in the Renaissance style. It was erected in 1662 from a design by *Louis Ledoux*, and was restored in 1864. It contains a 'carillon', or set of chimes. The top commands a fine view of the busy environs of Mons.

The centre of the town is formed by the Grande Place, in which rises the *Hôtel de Ville, a tasteful late-Gothic edifice, erected in 1458-67, but never quite completed. The slated roof was added in 1606, the tower in 1718. The small wrought-iron ape at the entrance probably once formed part of a tavern-sign, but is now regarded as one of the emblems of the town.

Interior. One room contains a collection of portraits of eminent natives of Mons. The Gothic Room, recently restored with little success, is embellished with three large paintings of scenes from the history of the town, by *Paternostre*, *Carlier*, and *Hennebicq*. The Salle des Etats, in the Louis XIV. style, contains a picture of the siege of *Mons* by that monarch. Lastly a room adorned with old Flemish tapestry after Teniers.

On the right and left of the Hôtel de Ville are two buildings with Renaissance façades, the *Maison de la Toison d'Or* and the *Chapelle St. Georges*. — A grand fête, called 'La Parade du Lumeçon', is celebrated in the Grande Place on Trinity Sunday.

The *Library*, in the Rue des Gades, contains 40,000 vols. and numerous MSS. adorned with miniatures. On the ground-floor is a *Cabinet of Coins*, and on the second floor is the interesting collection of the *Cercle Archéologique*, consisting of small objects of art and antiquities. The picture-gallery is insignificant.

The boulevards and promenades that surround the old town are about 3 M. in length. Besides the statue of Leopold I., mentioned at p. 152, they contain a handsome monument by Frison, erected in 1853 to the memory of the celebrated composer *Orlando di Lasso*, or *Roland de Lattre*, who was born at Mons in 1520, and an equestrian statue, by Jacquet, of *Baldwin of Hainault and Flanders* (d. 1205), who took part in the fourth Crusade and became king of Constantinople. Near this point is a public garden called *Vauxhall*.

Mons is the centre of a great coal-mining district, known as *Le Borinage*. In 1878 the yield of the mines of Hainault amounted to 12 million tons, valued at 118 million francs, while the whole kingdom of Belgium produces not more than 15 million tons in all. Of the 100,000 miners in Belgium three-fourths belong to Hainault alone. In 1836-41 the annual yield of coal in Belgium was only $3^1/_2$ million tons.

A general survey of the country around Mons may be obtained by taking the train to ($12^1/_2$ M.; in 40 min.) *Quiévrain* (p. 154)

viâ *Jemmappes*, *Quaregnon*, *St. Ghislain* (once the seat of a wealthy Bernardine abbey, now a centre of the coal-trade), *Boussu* (with the castle of that name to the right), and *Thulin*. From Quiévrain we return to Mons viâ *Elouges*, *Dour*, *Warquignies*, *Wasmes*, *Pâturages*, *Flenu* (with one of the richest coal-fields), and *Cuesmes* (in 55 min.).

At *Jemmappes* (see above), Dumouriez, with an army of 50,000 men, defeated 22,000 Austrians under the Duke of Saxe-Teschen, who was compelled to retreat beyond the Meuse, 6th Nov., 1792.

Near *Malplaquet*, 3 M. to the S.E., Marlborough and Prince Eugene gained a victory over the French in 1709, but not without a loss of nearly 20,000 men. In the vicinity, Pichegru defeated the Duke of York on 18th May, 1794, capturing 60 guns and 1500 men.

From Mons to Paris there are two railways. The more direct is by *Hautmont*, *St. Quentin*, *Noyon*, *Compiègne*, and *Creil* (160 M.; fares 30 fr. 10, 22 fr. 60 c.). The other line leads viâ *St. Ghislain*, *Quiévrain* (p. 153), *Valenciennes*, *Douai*, *Arras*, *Longueau* (Amiens), and *Creil* (177 M.; fares 35 fr. 40, 26 fr. 55 c.).

From Mons to Manage, see p. 155.

From Mons to Charleroi, 29 M., railway in 2 hrs. (fares 3 fr. 60, 2 fr. 70, 1 fr. 80 c.). Stations *Cuesmes-Trieu*, *Hyon*, *Harmignies*, *Estinnes*; (12½ M.) *Bonne-Espérance*, whence a branch-line leads to Erquelinnes (p. 152); *Binche*, a town with 7500 inhab., where the female part of the community is chiefly engaged in the manufacture of 'fleurs à plat' for the Brussels lace-makers; (14 M.) *Baume* (p. 152); (20½ M.) *Mariemont*, connected by means of a branch-line with La Louvière (p. 155). Near Mariemont are the ruins of a château erected by the regent Mary of Hungary in 1548, but burned down six years later by Henry II. of France, and a modern château. Stations *Carnières*, *Piéton* (branch-lines to Manage, p. 155; to Gosselies, see p. 156; and to Bonne-Espérance, see above), *Fontaine l'Evêque*, *Marchiennes*, and *Charleroi* (see p. 156).

20. From Ghent to Charleroi and Namur by Braine-le-Comte.

Railway to *Charleroi* (66½ M.) in 2½-3¾ hrs. (fares 7 fr. 90, 5 fr. 95, 3 fr. 95 c.); to *Namur* (90 M.) in 3¼-5½ hrs. (10 fr. 5, 7 fr. 55, 4 fr. 15 c.).

Ghent, see p. 31. The train crosses the Schelde, and beyond *Meirelbeke* and *Melle* diverges to the S. from the Brussels line (R. 3). Stations *Landscauter*, *Moortzeele*, *Scheldewindeke*, *Baeleghem*.

14 M. *Sotteghem*, where the railway crosses the Brussels and Courtrai line (p. 29).

15½ M. *Erweteghem*; 18½ M. *Lierde-Ste. Marie*.

22½ M. **Grammont**, Flem. *Geeraardsbergen*, an industrial place with 9200 inhab., on the slope of a hill, the junction of the *Denderleeuw-Ath-Jurbise* line (p. 59). The *Hôtel de Ville* contains an early Flemish painting of Christ as the Judge of the earth, and the church of *St. Barthélemy* possesses two pictures by *De Crayer*.

The train enters the province of Hainault. Stations *Viane-Moerbeke*, *Gammerages*, *Hérinnes*. Near (32½ M.) stat. *Enghien* (p. 60) our line is crossed by the Brussels and Tournai railway (R. 11). 37 M. *Rebecq-Rognon*.

40½ M. **Braine-le-Comte** (p. 151). The line to Charleroi and Namur now diverges from that to Mons (R. 19). Carriages are sometimes changed here.

Stat. *Ecaussines* possesses extensive quarries of blue limestone, which is cut in slabs and exported under the name of Flemish granite. Railway hence to Baume and Erquelinnes (p. 152). Beyond stations *Marche-les-Ecaussines* and *Familleureux* the train crosses the Charleroi Canal, and near *Manage* enters a rich coal-district.

50 M. **Manage** is the junction of our line with those to Mons, Piéton (p. 154), Ottignies, and Wavre.

From Manage to Mons (15½ M.) a branch-railway (in 1-1½ hr.; fares 1 fr. 90, 1 fr. 45, 95 c.), used chiefly for goods-traffic, intersects a valuable coal-field, called '*Le Centre*', the yield of which is brought into the market by means of an extensive network of railways. In connection with the coal-mines there is a rapidly increasing iron-industry. Stations *La Louvière*, *Bois-du-Luc*, *Bracquegnies*, all with extensive mines; then *Havré*, where the old château of that name rises to the left; *Obourg*, noted for its tobacco, and *Nimy*. The *Haine*, a rivulet from which the province derives its name *(Hainault)*, is occasionally visible. *Mons*, see p. 152.

The Manage and Wavre Railway (in 1¼-1½ hr.; fares 3 fr. 20, 2 fr. 40, 1 fr. 60 c.) is the prolongation of this line to the N., but the trains do not always correspond. At stat. *Seneffe*, a battle was fought in 1674 between Prince Condé and William III. of Orange; and the Austrians were defeated here by the French under Marceau and Olivier on 2nd July 1794.

24½ M. *Nivelles-Nord*, to the N. of Nivelles (p. 110); 25 M. *Baulers*, the junction of this line with that from Brussels to Luttre and Charleroi (p. 156).

29 M. **Genappe** *(Hôtel des Voyageurs)*, a village with 1680 inhab., is frequently mentioned in connection with the Battle of Waterloo (comp. p. 110). About 4 M. to the S. is situated **Quatrebras**, which derives its name from the 'four arms' of the roads diverging hence to Charleroi, Nivelles, Brussels, and Namur. Here on 16th June, 1815, a battle was fought between Ney's division and a part of the British army with its German and Belgian contingents. The French numbered about 17,000 men, the Allies 18,000; but of the latter 8000 only were British and German, and on the remaining 10,000 no reliance whatever could be placed. Practically, therefore, the Allies were far outnumbered. At first, shortly after 2 p.m., the success of the French, who were opposed by the Belgians only, was complete; but their progress was soon arrested by the British and German troops, and the battle raged with the utmost fury till dusk. Prodigies of valour were, as usual, performed by the 93rd Highlanders; and most of the German troops (Hanoverians and Brunswickers) behaved with great bravery, although young and inexperienced. At one juncture the Duke of Wellington himself became involved, and only escaped by putting his horse to full gallop. About 4 o'clock the gallant Duke of Brunswick fell, while endeavouring to rally his troops. Towards the close of the battle the tide of success turned decidedly in favour of the Allies. Ney, to his great indignation, now learned that Erlon's corps, which had at first been ordered to support him, and would doubtless have ensured the victory to the French, had received fresh orders from Napoleon to move towards St. Amand to oppose the Prussians there. The brave marshal's discomfiture was complete, his troops were totally defeated, and under cover of the increasing darkness they retreated to their original position at Frasne.

The village of *Frasne*, the head-quarters of Ney on 16th June, lies ¾ M. beyond Quatrebras, in the direction of Charleroi. The spirited pursuit of the French by the Prussians on the night after the Battle of Waterloo extended thus far, a distance of more than 6 M. from the battle-field.

The ruined abbey of Villers (p. 173), is situated about 3 M. to the W. of Genappe.

32 M. *Bousval*; 33½ M. *Noirhat*; 35½ M. *Court St. Etienne* (p. 173), where the train reaches the Charleroi and Louvain line.

37½ M. *Ottignies.* Thence to Wavre and Louvain, see p. 173.

Beyond Manage are stations *Gouy-lez-Piéton*, *Pont-à-Celles*, and (57 M.) *Luttre* (p. 111). The train traverses a more hilly district, describing numerous curves, and crossing the Charleroi Canal several times. Beyond a deep cutting, a beautiful undulating and wooded district is entered. Near (61 M.) *Gosselies* is the town of that name on an eminence (branch to Courcelles and Piéton, p. 154); 62 M. *Roux;* 64 M. *Marchiennes-au-Pont* (to Mons, see p. 154); all of which places were the scene of sharp skirmishes between the Prussians and French on 15th June, 1815, the day before the Battle of Ligny (p. 173), a village which lies 4½ M. to the N. E. of Gosselies.

The environs of Marchiennes and Charleroi are remarkable for their picturesque scenery and industrial activity. Wooded hills, thriving villages, and well-cultivated fields are passed in rapid succession, while the lofty chimneys of coal-mines, furnaces, iron-foundries, and glass-works are seen in every direction. There are no fewer than seventy different seams of coal in the vicinity of Charleroi, some of which extend to a depth of 3000 to 4000 ft. The numerous barges on the canal give additional life to the scene. The line now reaches the *Sambre*, which it crosses repeatedly before arriving at Namur.

66½ M. **Charleroi** *(*Hôtel Dourin; Grand-Monarque)*, a town with 16,800 inhab., the central point of the Belgian iron industry, was founded by Charles II. of Spain in 1666, in honour of whom the name (Charnoy) of the village which then occupied the site was changed to Charleroi. Under Louis XIV. it was fortified by Vauban. In 1794 it was besieged four times by the French, to whom it was ultimately surrendered on the eve of the Battle of Fleurus (p. 174), after the garrison had been reduced to the utmost extremities. On 23rd May, 1794, the French were totally defeated here by the Austrian Gen. Kaunitz, who captured 25 guns and 1300 prisoners. The fortifications were reconstructed in 1816, but are now converted into promenades. Near the station is a prison in the Gothic style.

Charleroi-Erquelinnes-Paris, in 6½-8 hrs., see *Baedeker's Paris.*

Charleroi-Wavre-Louvain, see R. 25.

CHARLEROI-VIREUX (40½ M.) in 2¼ hrs. (fares 5 fr. 50, 3 fr. 90, 2 fr. 60 c.). From (8 M.) *Berzée* branch-lines diverge to Beaumont and Laneffe; from (14 M.) *Walcourt* two others diverge to *Philippeville* and *Morialmé*, see below; from (30 M.) *Mariembourg* (with the château and park of M. A. Warvequé) another to *Chimay*, a town with 3000 inhab., where the park and château of the prince of that name are situated, and to *Hastière.* 40½ M. *Vireux*, the French frontier-station, lies on the Meuse, above the fortress of *Givet* (p. 149). Beyond Vireux the line proceeds to Rheims and Paris.

Beyond Charleroi the Namur train crosses the Philippeville road, and passes the numerous metal-works of (69 M.) *Couillet* and (71 M.) *Châtelineau*, the junction of the lines to *Fleurus* (p. 174), *Jumet* (6 M.), and Givet. Opposite Châtelineau lies the busy little town of *Châtelet*, with 10,000 inhabitants.

CHÂTELINEAU-GIVET (34 M.; in 2 hrs.), a branch-line (fares 4 fr. 20, 3 fr. 10, 2 fr. 10 c.), traversing a busy manufacturing and mining district, and connected by another branch with *Walcourt* (see above). *Doische* is the last Belgian, *Givet* (p. 161) the first French station.

The mines and manufactories gradually disappear. The Sambre winds peacefully through beautiful grassy valleys, sometimes skirting wooded hills. To the right of (75½ M.) stat. *Tamines* is situated the suppressed abbey of *Ste. Marie d'Oignies*, now an extensive mirror-manufactory. — [Branch-lines from Tamines to Fleurus (p. 174), 5½ M., and viâ Auvelais to Jemeppe-sur-Sambre and Gembloux (p. 161), 8 M.] — To the right of stat. *Floreffe*, picturesquely situated on an eminence, rises a seminary for priests, formerly a Premonstratensian Abbey (in the 'rococo' style). To the left farther on, are the abbey-buildings of *Malonne*, now a normal school. — 86½ M. *Flawinnes*. The valley of the Sambre here is thickly studded with ancient châteaux, modern villas, and manufactories.

90 M. **Namur.** — **Hotels.** *HÔTEL D'HARSCAMP, Marché-aux-Arbres 4, R. and L. 3, D. 3, B. 1¼ fr.; HÔT. DE HOLLANDE, Rue des Fossés 27. HÔT. RECHTER, COURONNE, ROCHER DE CANCALE, DES MESSAGERIES, all opposite the station. Good *Restaurant* at the station.

Namur, Flem. *Namen*, the capital of the province, with 25,600 inhab., has always been a point of strategic importance owing to the natural advantages of its situation. It is situated at the confluence of the *Sambre* and *Meuse*, which are crossed by several stone bridges, and presents a very picturesque appearance, especially when seen from the right bank of the Meuse. In the time of the Romans it was the capital of the Aduatici, a race descended from the Cimbri and Teutoni. Cæsar (De Bell. Gall. ii. 29) records, that, after he had defeated the Nervii on the *Sabis* (Sambre), the Aduatici, their allies, '*cunctis oppidis castellisque desertis, sua omnia in unum oppidum, egregie natura munitum contulerunt*'. This 'one town, admirably fortified by nature', was the ancient Namur, which must therefore have been a place of importance as early as B.C. 56.

On quitting the station, near which is a *Statue of Leopold I.* by Geefs, erected in 1869, we first incline to the left, and then turn to the right into the wide Rue de Fer, at the end of which the Rue St. Jacques diverges to the right and the Rue des Fossés to the left. In a line with the Rue de Fer runs the Rue de l'Ange, which we follow, turning to the right either at the first cross-street (Rue Haute Marcelle) or the second (Rue de la Croix), both of which lead to the Place St. Aubain, where the Cathedral is situated.

The *Cathedral (St. Aubain*, or *St. Alban)*, built in 1771-72 from the designs of *Pizzoni*, a Milanese architect, is a handsome Renaissance edifice, with a dome and a fine interior. At the sides of the high-altar are statues of St. Peter and St. Paul in marble, by *Delvaux*, from whose chisel are also the figures of the four fathers of the church, Ambrose, Gregory, Jerome, and Augustine. The left transept contains the marble monument of a Bishop de Pisani (d. 1826), by *Parmentier* of Ghent. At the back of the high-altar

is a tombstone erected by Alexander Farnese to his '*amatissimo avunculo*' Don John of Austria, the conqueror at Lepanto, who died in his camp near Bouge, 3/4 M. to the N. E. of Namur, 20th Aug., 1578. The pulpit, of carved wood, is by *Geerts* (1848). The treasury contains a golden crown of 1429, set with precious stones, and many other objects of value.

The church of *St. Loup*, situated in the Rue du Collège, a continuation of the above-named Rue de la Croix, erected in 1621-53 in the style peculiar to the order of the Jesuits, is borne by twelve massive pillars of red marble. The choir is entirely covered with black marble, and the vaulted ceiling with sculptures. A large hole in the latter, made by a shell, is a reminiscence of the siege by Louis XIV. in 1692.

The Rue de l'Ange ends in the Grande Place, in which stands the *Hôtel de Ville*, embellished by four Ionic columns. — Opposite is the Rue du Pont, leading to the bridge over the Sambre.

On this side of the bridge, on the left, stands the *Musée Archéologique*, containing numerous antiquities found at Namur and in the environs, some of them of a very remote period (open to the public on Sundays, 10-1; to strangers daily on payment of a fee).

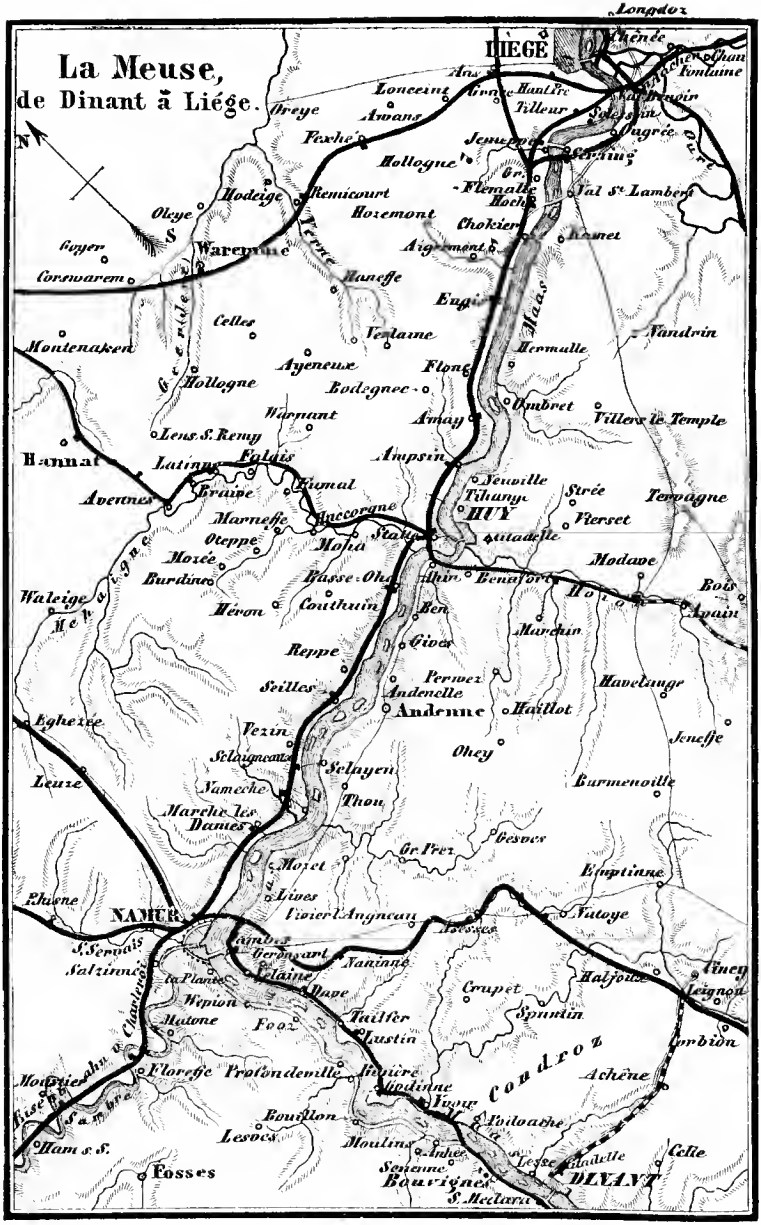
The *Citadel*, on the right bank of the Sambre, between that river and the Meuse, into which it flows, was erected in 1794 on the site of the castle of the Counts of Namur, and has been frequently strengthened since 1817. The summit commands a fine view of the valleys of the Sambre and Meuse. Permission to visit it must be obtained at the office of the commandant, Rue des Fossés 20 (near the theatre, at the back of the Hôtel d'Harscamp). The two rivers unite at the foot of the Citadel.

Namur has at different periods sustained numerous sieges, the most notable being those by Louis XIV. in 1692 and William III. of Orange in 1695, in consequence of which but little of the old town has escaped destruction. The *Beffroi*, or Belfry, erected in the 11th cent. (restored in the 15th), and the *Palais de Justice* (formerly the monastery of St. Albinus), dating from 1464, are almost the only old buildings which have survived.

The cutlery of Namur enjoys a high reputation, and is said to be not inferior to the English.

On 20th June, 1815, the Liège and Brussels Gates of Namur were the scenes of hotly contested engagements between the rearguard of the French corps under Grouchy and the advancing Prussians. A monument in the *Churchyard*, about 1 M. beyond the Brussels Gate, was erected in memory of the fallen in 1857.

Railway to Luxembourg and Trèves, see R. 22; to Liège, see R. 29; to Tirlemont, see p. 167; to Dinant and Givet, see below.


La Meuse,
de Dinant à Liége.
N
LIÈGE
Longdoz
Chênée
Jupille
Fontaine
Ans
Loncein
Grivegnée
Haut Pré
Tilleur
Sclessin
Angrée
Ourthe
Jemeppe
Seraing
Flémalle
Haute
Flémalle
Bas
Val St Lambert
Hodeige
Remicourt
Horemont
Chokier
Hermalle
Oleye
Waremme
Geer
Corswarem
Lens
Maneffe
Engis
Meuse
Celles
Verlaine
Vandrin
Montenaken
Ayeneux
Flone
Hollogne
Bodegnee
Ombret
Villers le Temple
Warnant
Amay
Lens S. Remy
Hannut
Latinne
Faldis
Ampsin
Avennes
Fraine
Fumal
Tihange
Strée
Terwagne
Marneffe
Huccorgne
HUY
Verset
Oteppe
Moha
Statte
Citadelle
Modave
Moxée
Burdinne
Basse-Oha
Haut-Oha
Benaster
Bois
Waleige
Meuse
Heron
Couthuin
Ben
Marchin
Reppe
Gives
Seilles
Perwez
Andenelle
Haveluge
Andenne
Haillot
Eghezée
Vezin
Jeneffe
Sclaigneaux
Ohey
Selayen
Leuze
Vameche
Thon
Burmenoville
Marche les Dames
Gesves
Gr Pret
Mozet
Emptinne
Lives
Flawinne
NAMUR
Vatoye
Tavier
Anseau
Losses
S. Servais
Salzinnes
Lambus
Bergnart
Nanine
Haltinne
Halfoise
Vineu
Ta Planie
Crupet
Leignon
Wepion
Dave
Spontin
Malonne
Foo
Faillier
Flustin
Corbion
Condroz
Profondeville
Floreffe
Rivière
Achêne
Lisogne
Sambre
Lesve
Boulion
Vireux
Wallerand
Lesves
Moulins
Arbre
Celle
Ham s. S.
Fosses
Senenne
Lesve
Dinant
Bauvrigne
S. Medard
1:450.000
0 1 2 3 4 5 10 15 20 Kilometres

21. From Namur to Dinant and Givet.

RAILWAY to (17½ M.) Dinant in 1 hr. (fares 2 fr. 25, 1 fr. 70, 1 fr. 10 c.); to (31 M.) Givet in 1½ hr. (fares 4, 3, 2 fr.). The railway affords but little view of the beautiful valley of the Meuse. The left bank of the river is recommended to the notice of pedestrians. The village-inns on the banks of the river are generally good, but are often fnll in summer.

The valley of the Meuse above Namur is narrow, and enclosed by wooded hills and frowning cliffs. The banks are enlivened with picturesque villages and country-houses. Immediately after quitting the station, the train crosses the Meuse, remaining on the right bank until Dinant is nearly reached. Stations (2 M.) *Jambes*, (5 M.) *Dave* (see below), (9 M.) *Lustin*, (10½ M.) *Godinne*, (12½ M.) *Yvoir*, and (17½ M.) *Dinant* (see below).

The following villages on the banks of the Meuse are seen by the pedestrian only, or the traveller by boat: l. *La Plante*, a long village, the usual limit of the walks of the townspeople of Namur; r. *Dave*, with an ancient château entirely restored, near which rises a huge and precipitous rock; r. *Taillefer*, with iron-foundries; r. *Frêne*, with interesting rocks and grottoes; l., opposite the latter, *Profondeville*, with marble-quarries; l. *Rivière*, with the château of M. Pierrepont; r. *Godinne* (in the neighbourhood of which, near the rock Frappe-Cul, is the cavern of Chauveau); l. *Rouillon*, with the château of M. Demanet.

The scenery between Rouillon and Dinant is remarkably picturesque. Above the village rises a precipitous tuffstone-rock, named *La Roche aux Corneilles* ('Roche aux Chauwes' in the patois of the district), from the flocks of jackdaws which generally hover round it. The rock is seen to the best advantage by the traveller descending the river.

R. *Yvoir*, at the influx of the *Bocq*; connected by means of a handsome new bridge with *Moulins*, on the opposite bank, a suppressed Cistercian Abbey converted into a foundry (1 hr. from which, in the valley of the *Floye* which opens here, is the ruined castle of **Montaigle*, the finest relic of the kind in Belgium); l. *Anhée*; r. *Houx*; r. *Poilvache*, with the ruins of a fortress on a lofty rock, destroyed by the French in 1554. Somewhat higher up are the ruins of the *Tour de Monay*.

L. **Bouvigne**, one of the most venerable towns in the district, which was formerly engaged in constant feuds with Dinant, has now dwindled down to a mere village. The old ruined tower of *Crèvecœur* is a conspicuous object here. A romantic story attaches to it in connection with the siege of the town by the French in 1554. Three beautiful women are said to have entered the tower with their husbands, who formed part of the garrison, resolved to participate in the defence and to animate the defenders by their presence. The latter, however, after a heroic resistance, perished to a man, the three unhappy widows being the sole survivors. Determined not to fall into the hands of the enraged and brutal soldiery, they threw themselves from the summit of the tower in sight of the besiegers, and were dashed to pieces on the rocks below.

R. **Dinant** (**Hôtel des Postes*, pleasantly situated; **Tête d'Or*, 'pension' 7½ fr.; Dr. William's hydropathic establishment), a town with 6400 inhab., is very picturesquely situated at the base of barren limestone cliffs, the summit of which is crowned by a fortress. The river is spanned by an ancient bridge.

In 1467 the inhabitants of Dinant, having roused the anger of Philippe le Bon, Duke of Burgundy, by acts of insubordination, paid dearly for their temerity. The Duke, accompanied by his son Charles the Bold, who succeeded him a few years later, marched

against the town, besieged and took it, and treated the townspeople with great cruelty. He is said to have caused 800 of them to be drowned in the Meuse before his own eyes. The unfortunate town was pillaged and burned, and the walls demolished. In 1554 a similar fate overtook it, when it was taken by storm by the French under the Duc de Nevers, and plundered. In 1675 the town was again taken by the French. The 'dinanderies', or chased copper and brass wares of Dinant were formerly in high repute, but are now successfully imitated at Brussels. The 'couques de Dinant' are cakes not unlike gingerbread.

The church of *Notre Dame*, a handsome edifice of the 13th cent. in the Gothic style, but with a few remaining traces of the transition period, has been recently restored. The portal is worthy of notice. The tower is upwards of 200 ft. in height. At the back of the church are steps in the rock, 408 in number, leading to the citadel, which was sold to M. Bauwens of Brussels in 1879 for 7 million francs. Fine, but limited view from the top (1 fr.). A good view is also obtained from the suburb of *St. Médard* on the left bank.

Dinant was the birthplace of *Ant. Jos. Wiertz*, the painter (1806-65; comp. p. 92), some of whose works are in the possession of families in the neighbourhood.

Carriage to *Freyr* (see below) with one horse 5, two horses 8 fr.; to *Montaigle* (p. 159), 10 or 15 fr. — Carriage to *Han* (p. 162) in 4 hrs. (25 fr.). The road leads by *Celle*, and passes *Ardenne* and *Ciergnon*, both belonging to the private domains of the king of Belgium. The picturesque lower part of the valley of the Lesse begins at Ardenne.

From Dinant to Givet the line follows the course of the Meuse. $22^1/_2$ M. *Waulsort*. From (26 M.) *Hastière* (*Bellevue, unpretending) a branch-line diverges to Mariembourg (p. 156) and Anor. $28^1/_2$ M. *Heer-Agimont* (Belgian douane).

Pedestrians may walk through the suburb of *Rivage*, a succession of houses and villas picturesquely situated, and then, 1 M. above Dinant, pass through a kind of natural gateway, formed by detached masses of rock on the left and a bold and isolated pinnacle of rock on the right, called the *Roche à Bayard* (the name of the horse of the 'Quatre Fils d'Aymon'). In the vicinity are quarries of black marble, near which is *Anseremme* (*Inn), a pretty village with overhanging cliffs. (The traveller who desires to walk through the whole of the picturesque part of the valley should cross the river here by boat and then follow the left bank. Road bad at places.) The *Lesse* falls into the Meuse at Anseremme. Beyond this point the road ascends.

The finest point on the road is the *Château of Freyr*, the ancestral seat of the Beaufort-Spontin family, with well-kept gardens, situated at the foot of wooded hills on the left bank of the river. Immediately opposite to it rise precipitous rocks of grotesque shapes, occasionally overhanging the river. The banks are picturesquely flanked by lofty cliffs from this point to *Falmignoul*. [About 6 M. to the S. of Falmignoul lies *Beauraing* (Hôtel du Centre), with the magnificent old château of the Duc d'Ossuna, recently restored; thence to Givet $5^1/_2$ M., the French frontier lying a little more than halfway.] The road next leads by *Waulsort* (l.), with a château and beautiful gardens, *Hastière* (l.) with two good inns, and *Hermeton* (l.). On the right bank are *Blaimont*, and then *Heer*, where red marble is quarried.

A fine view of Givet with its fortifications and the windings of the

river is obtained from the summit of a hill rising above the road as the town is approached. 7½ M. *Givet*, see below.

31 M. **Givet** (**Mont d'Or*, R. 2, Lunch 2½, D. 3½ fr.), with 5575 inhab., situated on the Meuse, which is crossed by a bridge here, is the first French town on the line (French custom-house), and consists of *Givet-St. Hilaire* on the left bank, at the base of a hill on which *Charlemont* lies, and *Givet-Notre-Dame* on the right bank. Both parts of the town are strongly fortified, and almost entirely surrounded by moats. The composer *Méhul* (d. 1818) was born here, and a monument has been erected to his memory. The château of Beauraing, see p. 160.

Givet is connected with Charleroi by two railways, the Vireux-Charleroi (p. 156), and the Morialmé-Châtelineau line (p. 157); by the former the journey occupies 4¼, by the latter 2¼ hrs.

Railway from Givet in 2½ hrs. to **Sedan** (**Hôtel de l'Europe*), a small town and fortress, prettily situated, where a memorable battle took place between the Germans and French on 1st Sept., 1870, terminating in the total defeat of the latter and the capture of the emperor and 83,000 men (including 1 marshal, 39 generals, 230 staff-officers, and 3000 other officers). The French army numbered 124,000 men, the German 240,000, but part of the latter only was actually engaged. Carriages and guides to the battle-field may be obtained at the hotel.

22. From Brussels to Luxembourg and Trèves, viâ Namur.

Rochefort. Han-sur-Lesse.

Railway to Luxembourg (137 M.) in 6½ hrs. (fares 16 fr. 30, 12 fr. 10 c., 8 fr.); from Luxembourg to Trèves (33 M.) in 1¼ hr. (fares 4 marks 20, 2 m. 90, 1 m. 90 pf.).

The *Station du Luxembourg* is in the Quartier Léopold (see Plan of Brussels, p. 60). The first stations *Watermael*, *Boitsfort*, and *Groenendael*, with their pleasant woods and picturesque château-like villas, are favourite resorts of the citizens of Brussels for picnics and excursions. From the next station, *La Hulpe*, a glimpse is obtained to the right of the Mound of the Lion (p. 106) on the distant field of Waterloo. On the left, near *Rixensart*, is the château of Count Merode.

15 M. **Ottignies** is the point of intersection of the Louvain-Charleroi (R. 25) and Louvain-Manage-Mons (p. 155) lines. — 17½ M. *Mont St. Guibert*, with pretty environs. On the right is the château of *Birbaix* with fine gardens. At *Chastre* the Province of Brabant is quitted, and that of Namur entered. — 24 M. *Gembloux*, junction for the lines to Fleurus and Ramillies-Landen (p. 168) and to Jemeppe-sur-Sambre (p. 157). An old abbey here contains the royal agricultural institution. Stations *St. Denis-Bovesse* and *Rhisne*. The train passes through several cuttings in the blue limestone rocks, and affords a strikingly picturesque view of —

34½ M. **Namur** (see p. 157). The line now intersects the *Forest of Ardennes*, a wild, mountainous district, affording many

picturesque views. Immediately after quitting Namur the train crosses the Meuse and commands another remarkably fine panorama of the town and its citadel. Next stations *Naninne*, *Assesse*, *Natoye*. — 52½ M. *Ciney*, formerly the capital of the Condroz (Condrusi of the Romans), as the district between the Meuse and Ourthe was once called. (Route to Huy and Landen, see p. 191.) Stations *Haversin* and (65 M.) *Aye*, from which an omnibus runs (in ½ hr.; ½ fr.) to —

Marche *(Cloche d' Or)*, the chief town (2900 inhab.) of the *Famène*, a productive agricultural district. Marche was formerly a fortress. Lafayette was taken prisoner by the Austrians here in 1792. The village of *Waha*, 1½ M. to the S., contains a small and simple Romanesque church, which was consecrated in 1051.

66½ M. **Marloie**, where the direct line to Liège *(Ligne de l'Ourthe)* diverges (p. 185). The line now descends considerably, and affords a beautiful view of the valley of the Wamme to the left.

70 M. *Jemelle*, with numerous marble and limestone quarries and lime-kilns, lies at the confluence of the *Wamme* with the *Lomme*, a tributary of the Lesse. — *Continuation of the Railway*, see next page.

Jemelle is the station for the small town of ROCHEFORT, about 2 M. distant. Omnibuses from the two hotels of Rochefort are in waiting at the station (a drive of 20-25 min., ½ fr.). In summer the vehicles go on to HAN-SUR-LESSE (40 min. more; there and back 3 fr.), staying there long enough to allow a visit to the famous grotto. Tourists usually lunch at Rochefort in returning.

Rochefort (**Hôtel Biron*, R. and A. 2 fr., 'déjeûner à la fourchette' 2 fr.; **Hôtel de l'Etoile*, D. 2½ fr.), with 2400 inhab., and once the capital of the County of Ardennes, occupies an elevated site on the *Lomme*, commanded by the ruins of an old castle (private property, no admission). The environs are remarkable for a number of curious caverns in tho limestone rock, many of which have been made accessible.

The entrance to the **Grotte de Rochefort*, one of the finest and most easily visited, is at the upper end of the town. It is the property of a *M. Collignon*, who discovered it, and who keeps the paths in the interior in good condition (admission 5 fr.; fee of 1 fr. to guide, extra). A visit to it takes 1¼-2 hours. The stalactites are purer and even more varied than those in the grotto of Han, though the latter is far more imposing. The 'Salle des Merveilles' and 'Salle du Sabbat', the finest points, are illuminated with magnesium light; the height of the latter is revealed by means of a lighted balloon.

A visit to the more distant and less easily accessible grotto of Han should on no account be omitted. The village of **Han-sur-Lesse** *(Hôtel de Bellevue)* lies 3½ M. from Rochefort, on the N. side of a range of hills, through which the *Lesse* forces its way by the so-called *Trou de Han* or *de Belveaux*. The road to Han diverges, at the Hôtel Biron in Rochefort, to the right from the high-

road (which continues straight on to St. Hubert; see below), and cannot be mistaken. [On this side of the 5th kilomètre-stone stands a finger-post indicating the road to Hamerenne and Rochefort, which pedestrians may take on their way back.]

The usual entrance to the ***Trou de Han** lies about 1½ M. from Han, on the other side of the above-mentioned range of hills; and since the completion of the carriage-road the omnibus from Rochefort drives direct to the cavern without touching at Han. The pedestrian should, however, secure the services of a guide at the hotel in Han (one of the brothers Lanoy). — Admission for a single visitor 7 fr.; two or more, 5 fr. each; 2 fr. more is exacted for awakening the echoes by a pistol-shot, for 1-4 pers., and 50 c. for each additional person; fee to the guide extra.

The *Trou de Han* is nearly 1 M. in length and consists of a series of chambers, opening into each other, and varying in height. The numerous stalactite-formations have been fancifully named in accordance with their forms, *Trône de Pluton*, *Boudoir de Proserpine*, *Galerie de la Grenouille*, etc. The most imposing chamber is the **Salle du Dôme*, which rises to a height of 160 ft. A visit to the cavern is extremely interesting, and occupies 4 hrs., but it is attended with some little difficulty and fatigue owing to the slippery nature of the ground. Visitors emerge at the other end in a boat. August, September, and October are the best months for inspecting the cavern; in spring the swollen state of the river often renders access impossible. The cave has been visited by tourists since 1814. The stalactites have unfortunately been sadly blackened by smoky torches, but the grotto is now lighted with naphtha and magnesium. — Scarcely ½ M. farther is the *Perte de la Lesse*, also well worth a visit, where the river dashes into a subterranean abyss.

At *Eprave*, 2 M. to the N. W. of Han, at the confluence of the *Lomme* and the *Lesse*, there is another grotto which is frequently visited. *Valentin Guérit*, the innkeeper and guide, will be found obliging and well informed (fee 1½-2 fr.).

71½ M. *Forrières*; 75 M. *Grupont*. The train follows the sinuosities of the *Lomme*. To the left, on a rocky buttress, rises the strikingly picturesque *Château Mirwart*, with its four towers. From (84 M.) stat. *Poix* an omnibus runs (in 1 hr.; 75 c.) to **St. Hubert** *(Hôtel du Luxembourg)*, a town with 2500 inhab., celebrated for the chapel containing the relics of the saint who has given his name to the place. The abbey has been converted into a Reformatory for young criminals. The *Church*, in the Flamboyant style, with its double aisles and interesting crypt, dates from the 16th cent. (façade and towers erected in 1700). A chapel on the left near the choir contains a *Sarcophagus adorned with eight basreliefs by *W. Geefs*.

St. Hubert, the tutelary saint of sportsmen, was once a profligate and impious prince, who did not scruple to indulge in the pleasures of the chase even on the solemn fast-days appointed by the Church. While thus irreverently engaged on the holy fast of Good Friday, he suddenly beheld the miraculous apparition of a stag with a cross growing out of its forehead between its antlers. Thus warned by Heaven of the danger of adhering to his sinful courses, he at once desisted from the hunt, voluntarily relinquished all the honours and advantages of his noble rank, and determined thenceforth to devote himself to a life of piety and self-

abnegation. He accordingly presented the whole of his fortune to the Church, became a monk, and founded the abbey and church which are still called by his name. The holy man is said to have enjoyed miraculous powers during his life-time, and long after his death numerous miracles were wrought by means of his relics. Unfortunately the latter, which once conferred their benefits on crowds of pious pilgrims who flocked hither to be cured of their diseases, were burned together with the church by the fanatical puritans of the 16th century. Notwithstanding this irreparable loss, however, a peculiar sanctity still attaches to the former scene of the saint's pious labours.

90½ M. *Libramont*, on the watershed between the Lesse and the Semois, is the station for *Recogne*, a village to the right, on the road to Bouillon (see below) and Sedan, the route by which Napoleon III., accompanied by French and Prussian officers and a Belgian escort, proceeded to Libramont on 4th Sept., 1870, to take the train for Germany.

From Libramont to Bastogne, 18 M., branch-railway in 1 hr. (fares 2 fr. 20, 1 fr. 65, 1 fr. 10 c.). Stations: *Bernimont*, *Wideumont-Bercheux*, *Morhet*, *Sibret*. — From *Bastogne* (Collin; Mathurin) a diligence runs to (14 M.) *Wiltz* (*Hôtel des Ardennes) in the grand-duchy of Luxembourg, and thence to (7 M.) *Kautenbach* (p. 198). This excursion is also suitable for the pedestrian.

96 M. *Longlier*, the station for *Neufchâteau* (Hôtel des Postes), a small town of 2000 inhab., once fortified, which lies ¾ M. to the right; 101 M. *Lavaux*. — 106 M. *Marbehan* (*Cornet's Inn), with a new church. A branch-line diverges here to *Poncelle*, *Croix-Rouge*, *Ethe*, and (15½ M.) *Virton* (see below).

110½ M. *Habay-la-Neuve*; 113½ M. *Fouches*.

119½ M. **Arlon,** Flem. *Arel* (**Hôtel de l'Europe*; **Hôtel du Nord*), a prosperous little town with 7200 inhab., situated in a well cultivated plain, 1330 ft. above the sea-level, is the capital of the Belgian province of Luxembourg. It was the *Orolaunum Vicus* of the Antoninian itinerary, and was once fortified. Fine view from the church. The *Hôtel du Gouvernement Provincial* contains an unarranged collection of Roman antiquities found in the neighbourhood.

From Arlon to Longwy (for *Longuyon* and *Nancy*), 14 M., railway in ¾ hr. (fares 2 fr. 10, 1 fr. 60, 1 fr. 5 c.). Intermediate stations: *Autel*, *Messancy*, *Athus* (see below), and *Mont St. Martin*. *Longwy* is the French frontier-station and seat of the custom-house.

From Arlon to Florenville, 40 M., railway in 2 hrs. (fares 4 fr. 95, 3 fr. 70, 2 fr. 50 c.). — As far as (10 M.) *Athus* the line is the same as that to Longwy. It then turns to the W. 14 M. *Halanzy*; 19 M. *Digneulx*.

25 M. **Virton** (**Cheval Blanc*; *Croix d'Or*), the junction of a line to Marbehan (see above), is a prettily situated little town with 2500 inhab., whose chief occupation is farming and cattle-breeding.

28½ M. *Meix-devant-Virton*; 33 M. *Belle-Fontaine-lez-Etalle*; 37 M. *Izel*.

40 M. **Florenville** (**Poste*; *Hôtel du Commerce*), a small town near the French frontier, from which many pleasant excursions may be made into the forest of Ardennes. The winding valley of the *Semois*, the brook on which Florenville lies, is very picturesque. About 4½ M. S. of Florenville lie the ruins of the abbey of *Orval*, founded in 1124. The church was rebuilt in the 16th and 17th centuries. Adjacent is a tolerable inn. — The road from Florenville to (15½ M.) *Bouillon* passes through beautiful

beech and oak woods. Napoleon III. spent the night of 3rd-4th Sept. 1870 in the *Hôtel de la Poste at Bouillon. From Bouillon to stat. Libramont (see above) diligence in 4 hrs., fare 3 fr. 60 c.

123 M. *Autel;* 125½ M. *Sterpenich;* 126 M. *Bettingen* (Luxembourg *douane;* luggage, however, not examined before arrival at Luxembourg), the junction for branch-lines to Steinfort (to the N.) and to Clemency, Potage, and Esch sur l'Alzette (to the S.). 128½ M. *Capellen;* 130 M. *Mamer;* 133 M. *Bertringen.*

137 M. **Luxembourg.** — **Hotels.** **Hôtel de Cologne; Hôtel de Luxembourg; Hôtel de l'Europe; Hôtel des Ardennes.*

Restaurants. **Faber; Auburtin.* — **Cafés.** *Café Italien; Plan; du Boulevard Royal.*

Luxembourg, formerly *Lützelburg*, a town with 15,900 inhab., and a fortress of the Germanic Confederation down to 1866, is the capital of the small Grand Duchy of the same name, under the supremacy of the King of Holland. The *Oberstadt*, or upper part of the town, Luxembourg properly so called, is of considerable extent, situated like a mountain-stronghold upon a rocky table-land, which is bounded on three sides by precipices 200 ft. in height. In the narrow ravine of the *Petrusbach* and the *Alzette*, a second quarter of the town has sprung up. This *Unterstadt* consists of *Pfaffenthal* on the N., *Clausen* on the E., and *Grund* on the S., separated by the *Bock* (see p. 166), all busy commercial parts of the town. The valley of the Alzette, forming a natural moat for the fortress, is sprinkled with houses, and occasionally intersected by the walls of the fortifications. Th is combination of mountain and valley, enlivened with numerous groups of trees and gardens, and diversified with indented cliffs and imposing defensive structures, presents a very striking appearance, especially when seen from the Trèves road, near *Fort Dumoulin.*

The grandeur of the scene is considerably enhanced by the vast *Viaducts* of the railways to Trèves and Diekirch, and the colossal *Petrus-Viaduct*, which spans the ravine between the railway-station and the S. side of the Oberstadt.

The fortifications, which were condemned to demolition in 1867, but most of which have been left standing on account of the great expense attending their removal, are now all accessible; and a visit to them is interesting, as Luxembourg was long considered one of the strongest fortresses in Europe.

The fortifications, which are partly hewn in the rock, have been added to at various periods during the last five centuries, and the different parts of the defences have derived their names from the successive occupants of the town who constructed them. Thus Henry IV., Count of Luxembourg (d. 1312 as Henry VII., Emp. of Germany), and his warlike son, the blind King John of Bohemia (d. 1345), and subsequently the Burgundians, Spaniards, French, Austrians, and Prussians. In 1684 the fortress was besieged and captured by Louis XIV., after which Vauban re-constructed a great part of the works. On 7th June, 1795, the Austrian Marshal Bender surrendered Luxembourg to the French republicans. Carnot, the eminent general of engineers, called Luxembourg 'la plus forte place de l'Europe après Gibraltar, le seul point d'appui pour attaquer la France du côté de la Moselle'.

The *Bock*, a narrow ridge of rock projecting far into the valley of the Alzette, is honeycombed with casemates and loopholes, which command the valley towards the N. and S. The high-road to Trèves winds over this ridge. On the E. slope stands a tower belonging to old fortifications of the 14th cent., locally known as the *Melusinenthurm*.

Apart from its curious situation and pretty environs, Luxembourg offers little to detain the traveller. The *Athenaeum* contains an interesting collection of Roman glass, bronzes, and other antiquities, found chiefly in the Roman camp at Dahlheim. The town also possesses a small *Picture Gallery*, bequeathed to it by M. Pescatore in 1855, which is open to the public. — The Spanish governor Count Mansfeld (1545-1604) once possessed a magnificent château here, in the suburb of *Clausen*, on the right bank of the Alzette (to the N.W.), but every vestige of the building has disappeared, with the exception of a few fragments of the walls and two gateways. The gardens and parks formerly surrounding the château have survived in nothing but the name, which is now applied to a shady promenade on the slope near the Trèves Gate, where a remarkably fine view is enjoyed. Those who have sufficient leisure will be amply rewarded by a walk through the entire valley.

From Luxembourg to *Spa*, see R. 31; to *Metz*, by *Thionville*, see *Baedeker's Rhine*.

At (144½ M.) *Oetringen* the line enters the pretty valley of the *Sire*. At the foot of a wooded hill to the left lies the château of *Villers*, with its park, the property of the family of that name. On the right *Schuttringen*, with a château. 150 M. *Roodt*. The line now runs on the right bank of the Sire. 154 M. *Wecker*. The train crosses the Sire four times, and at stat. *Mertert* enters the valley of the Moselle. Beyond (160½ M.) *Wasserbillig*, at the confluence of the *Saur* and Moselle, the train enters Prussia. 163 M. *Igel*, where the famous *Column of Igel, one of the finest Roman monuments on this side of the Alps, 75 ft. in height, is visible from the train. At (165½ M.) *Karthaus* the train crosses the Moselle.

170 M. **Trèves** (**Hôtel de Trèves; Maison Rouge; *Luxemburger Hof; *Stadt Venedig*, unpretending; *Post*), charmingly situated on the Moselle, and interesting on account of its Roman and other antiquities, see *Baedeker's Rhine*.

23. From Brussels to Liège by Louvain.

62 M. Railway in 2¼-3 hrs. (fares 7 fr. 50, 5 fr. 60, 3 fr. 75 c.; express 9 fr. 40, 7 fr. 5, 4 fr. 70 c.).

The train starts from the *Station du Nord*, and traverses an agricultural and partially wooded district. 2 M. *Schaerbeek*, where the Malines line diverges; 5 M. *Dieghem*, with paper-manufactories; 6 M. *Saventhem*, the parish-church of which contains a good picture by Van Dyck, representing St. Martin dividing his cloak, a gift

of the master himself; 9½ M. *Cortenberg*; 13 M. *Velthem*; 15 M. *Hérent*.

18 M. **Louvain**, see R. 24.

BRANCH-LINE hence to the N. to *Rotselaer* and (10 M.) *Aerschot*, a station on the Antwerp and Hasselt line (p. 150), and thence to *Herenthals* on the Turnhout and Tilburg line (p. 115).

From Louvain to Charleroi, see R. 25.

From Louvain to Malines, see p. 115.

Beyond Louvain the Norbertinian abbey of *Parc*, founded in 1131, is seen on the right. 25 M. *Vertryck*.

29½ M. **Tirlemont**, Flem. *Thienen (Hôtel du Nouveau Monde*, near the station; *Hôtel de Flandre*, in the market-place; *Cerf; Homme Sauvage)*, a clean and well-built, but dull town with 13,700 inhab., was once like Louvain occupied by a much larger and wealthier population. The walls, which are nearly 6 M. in circumference, now enclose a large extent of arable land. In the spacious market-place is situated the church of *Notre Dame du Lac*, founded in 1298, enlarged in the 15th cent., but not yet completed. The adjacent *Hôtel de Ville* has been recently restored. The *Church of St. Germain*, situated on an eminence, probably dates from the 12th cent.; high-altarpiece a Pietà, by *Wappers*. The celebrated Jesuit Bollandus (d. 1655) was a native of Tirlemont. He was the first compiler of the *Acta Sanctorum*, and his successors who continued the work styled themselves Bollandists.

FROM TIRLEMONT TO DIEST (p. 150), 19 M., branch-railway in 50 min. (fares 2 fr. 35, 1 fr. 80, 1 fr. 20 c.). Intermediate stations: *Neer-Linter*, *Geet-Betz*, *Haelen*.

FROM TIRLEMONT TO ST. TROND AND TONGEREN, 27 M., railway in 2¼ hrs. (fares 5 fr., 3 fr. 75, 2 fr. 50 c.). The first station is *Neer-Linter* (see above). — 9½ M. **Léau**, Flem. *Zout-Leeuw* (Restaurant of *Line de Waters*), formerly a fortress, with a handsome late-Gothic Town-hall (16th cent.) and the Gothic church of *St. Leonhard* (13th and 14th cent.). The latter contains carved altars with early Flemish paintings, and a magnificent tabernacle sculptured in stone, 100 ft. high, one of the finest works of the Belgian Renaissance, executed in 1554 by *Cornelis de Vriendt*, architect of the Antwerp Hôtel de Ville, by order of Martin de Wilre, Seigneur of Oplinden, who is buried beside it. — 12½ M. **St. Trond** (see next page), the junction for the Landen-Hasselt line. — 16 M. *Ordange*; 20½ M. *Looz*; 24 M. *Pirange*. — 27 M. *Tongeren*, see p. 288.

FROM TIRLEMONT TO NAMUR, 27½ M. railway in 1¾ hr. (fares 3 fr. 35, 2 fr. 50, 1 fr. 70 c.). Stations unimportant. *Ramillies* is the junction of the Landen and Gembloux line (see below). *Namur*, see p. 157.

Beyond (33 M.) *Esemael* the line intersects the plain of *Neerwinden* (the village lies to the left), the scene of two great battles. In the first of these, on 29th July, 1693, the French under Marshal Luxembourg defeated the Allies under William III. of England. In the second the French under Dumouriez and Louis Philippe (then '*General Egalité*', afterwards king of France) were defeated by the Austrians under the Prince of Cobourg (great-uncle of the late king Leopold), and driven out of Belgium.

38 M. **Landen**, the junction of several lines, is historically interesting as the birth-place of Pepin, the majordomo of the royal

domains of the Franconian monarch Clothaire II. He died here about the year 640, and was buried at the foot of a hill which still bears his name. His remains were afterwards removed to Nivelles (p. 110), where his consort Ida (d. 659) founded a convent. His fifth lineal descendant was Charlemagne, who ascended the throne of the vast Franconian empire 128 years later.

From Landen to Hasselt, branch-line in 1¼ hr. (fares 2 fr. 20, 1 fr. 70, 1 fr. 10 c.). This route presents few attractions. 6 M. **St. Trond**, or *St. Truyen (Hôtel du Commerce)*, the most important station, with 11,500 inhab., possesses several old churches (Notre Dame, Gothic, restored; St. Martin, Romanesque); it is the junction for the Tirlemont-Tongeren line (see above). 17½ M. *Hasselt*, see p. 150.

From Landen to Gembloux *(Fleurus* and *Charleroi)*, 23 M., railway in 1 hr. (fares 2 fr. 80, 2 fr. 10, 1 fr. 40 c.). Stations (12 M.) *Ramillies* (see above), *Gembloux* (p. 161), *Fleurus*, and *Charleroi* (see p. 156).

Landen is also the junction for a line coming from Ciney, which intersects the Namur-Liège line at *Huy* (see p. 190).

Next stations *Gingelom*, *Rosoux*, and *Waremme*, beyond which the line crosses an ancient and well-preserved Roman road, called by the country-people *Route de Brunhilde*, which extended from Bavay *(Bavacum Nerviorum)*, near Mons, to Tongres, 9 M. to the N.E. of Waremme. The latter was the capital of the ancient province of *Hesbaye*, the natives of which were once famed for their strength and bravery, as the old proverb, '*Qui passe dans le Hesbain est combattu l'endemain*', suggests. Beyond (53 M.) *Fexhe* the land of the Brabanters, a somewhat phlegmatic race of Germanic origin, is quitted, and that of the active and enterprising Celtic Walloons entered. A smiling and highly cultivated district is exchanged for a scene of industrial enterprise. Numerous coal-mines, foundries, and manufactories are passed in the vicinity of (58 M.) *Ans*, which lies 490 ft. higher than Liège. (Branch-line to *Tongres*, p. 288.) 60½ M. *Haut-Pré*.

The line now descends rapidly (1 : 30), affording a fine view of the populous city of Liège and the beautiful and populous valley of the Meuse. A large brick building on the hill to the left is a military hospital.

62 M. **Liège,** see p. 174.

24. Louvain.

Hotels. Hôtel de Suède (Pl. a), Place du Peuple; Hôtel du Nord, well spoken of, and Hôtel du Nouveau Monde, both at the station. — *Bouré's Restaurant*, Rue de la Station 111; *Café Mathieu*, same street, opposite the theatre. The beer of Louvain, which is much esteemed by the Belgians, is a sickly beverage. Bavarian beer may also generally be obtained. — *Cabs*, or *Vigilantes*, 1 fr. per drive. — *Tramway* from the station to the Hôtel de Ville, and the Porte de Brnxelles.

Attractions: Hôtel de Ville, exterior (p. 169); St. Pierre, under the guidance of the sacristan (p. 170); Halles, exterior (p. 172); choir-stalls at St. Gertrude's (p. 171).

Louvain, Flem. *Leuven* or *Loven*, on the *Dyle*, which flows through part of the town and is connected by a canal with the Rupel,

LOUVAIN. LÖWEN.

Mètres.

0 100 200 300 400 500 600 700 800 900 1000

1. *Académie des Beaux-Arts* E. 2.
2. *Cabinet d'histoire naturelle* D. F. 3.
3. " *de physique* D. E. 3.
4. *Casernes* D. E. 3. F. 3. E. 2.
5. *Collége Adrien VI* E. 3.
6. " " *Marie-Thérèse* E. 3.
7. " " *Saint-Esprit* D. 3.

Églises:

8. *du Béguinage* D. 4.
9. *des Jésuites* D. 3.
10. *N. D. des Dominicains* D. 3.
11. *N. D. des Fièvres* E. 3.
12. *Ste Gertrude* D. 2.
13. *S. Jacques* D. 2.
14. *S. Joseph* F. 3.
15. *S. Michel* E. 3.
16. *S. Pierre* E. 2. 3.
17. *S. Quentin* D. 4.
18. *Entrepôt (nouv.)* D. 1.
19. *Grand Auditoire* E. 3.
20. *Hôtel de ville* D. E. 3.
21. *Maison d'arrêt cellulaire* F. 3.
22. *Table ronde (Société)* E. 3.
23. *Tribunal de 1re instance* E. 3.
24. " *de Commerce* E. 3.
25. *Université* D. E. 3.

Hôtel:

a. *Hôtel de Suède* E. 3.

Wagner & Debes, Leipzig

an affluent of the Schelde, is a dull place with 35,000 inhabitants. The greater part of the space enclosed by the walls built in the 14th cent. is now used as arable land. The ramparts surrounding the walls have been converted into promenades, nearly 5 M. in circuit.

The name of the town is derived from *Loo*, signifying a wooded height, and *Veen*, a marsh, words which are also combined in *Venlo*. In the 14th cent., when Louvain was the capital of the Duchy of Brabant, and residence of the princes, it numbered 44,000 inhab., most of whom were engaged in the cloth-trade, and the town contained no fewer than 2000 manufactories. Here, as in other Flemish towns, the weavers were a very turbulent class, and always manifested great jealousy of the influence of the nobles in their civic administration. During an insurrection in 1378, thirteen magistrates of noble family were thrown from the window of the Hôtel de Ville, and received by the populace below on the points of their spears; but Duke Wenceslaus besieged and took the city, and compelled the citizens to crave his pardon with every token of abject humiliation. The power of the nobles soon regained its ascendancy, and their tyrannical sway caused thousands of the industrious citizens to emigrate to Holland and England whither they transplanted their handicraft. From that period may be dated the decay of Louvain.

The large new railway-station was completed in 1879. In front of it stands a monument to *Sylvaan van de Weyer* (d. 1874), a native of Louvain, who was one of the most ardent promoters of the revolution of 1830, and became the ambassador of the provisional government at the London Conference. The statue is the work of *K. Geefs*.

The *Rue de la Station*, on the right side of which is the *Theatre*, built by Lavergne in 1864-67, leads straight to the Place de l'Hôtel de Ville (*Grande Place*; Pl. D, E, 3).

The ****Hôtel de Ville** (Pl. 20), a very rich and beautiful example of late-Gothic architecture, resembling the town-halls of Bruges, Ghent (in the older part), Mons, and Oudenaerde, but surpassing them in elegance and harmony of design, was erected in 1448-63 by *Matthew de Layens*. The building consists of three stories, each of which has ten pointed windows in the principal façade, and is covered with a lofty roof surrounded with an open balustrade. At the four corners and from the centre of the gables spring six slender octagonal turrets, terminating in open spires. The three different façades are lavishly enriched with sculptures. The statues on the lowest story represent celebrated citizens of Louvain, those on the second story the various grades of the mediæval burghers, and those on the uppermost the sovereigns of the land. The prominent corbels which support the statues are embellished with almost detached reliefs, representing scenes from Old and New

Testament history, in some cases with mediæval coarseness. These sculptures had suffered greatly from exposure to the weather, and were carefully restored in 1842 by *Goyers*.

The INTERIOR is uninteresting. Most of the apartments are fitted up in a modern style, and adorned with pictures by *Vaenius*, *De Crayer*, *Mierevelt*, etc. The Salle Gothique is being adorned with frescoes by *Hennebicq*, consisting of scenes from the history of Louvain and portraits of eminent citizens. — On the second floor is a small museum containing an Ascension by *Mich. Coxie*, specimens of *De Crayer* and *Mierevelt*, and a number of other ancient and modern pictures, including several copies. Here also are preserved those parts of the original sculptures of the façade which could not be made use of in the restoration; a stone model by *Josse Metsys* of the projected towers of St. Pierre (1525); some local antiquities, etc. Catalogne 25 c.

The Gothic **Church of St. Pierre** (Pl. 16; E, 2, 3), opposite the Hôtel de Ville, a noble cruciform structure flanked with chapels, was erected in 1425-97 on the site of an earlier building. The unfinished W. tower does not rise beyond the height of the roof.

The INTERIOR (sacristan, Rue de Malines 41, 1 fr.; more for a party) is 101 yds. long and 29½ yds. broad. The choir is separated from the nave by an elaborate *Jubé*, or *Rood Loft*, in the Flamboyant style, executed in 1490, consisting of three arches adorned with statuettes, and surmounted by a lofty cross. The twelve-branched *Candelabrum* was executed by *John Massys*.

NAVE. Vestibule inside the principal portal finely carved in wood, 16th century.

1st Chapel on the N. side: late-Gothic font in copper, formerly furnished with a lofty and heavy cover, which was removable by the still preserved cast-iron handle, by *J. Massys*. — The following chapels on the same side contain marble sculptures in the rococo style.

The 1st Chapel on the S. side contains an altar-piece copied from the original of *De Crayer*, which was carried off by the French, and is now in the Museum at Nancy, representing S. Carlo Borromeo administering the Sacrament to persons sick of the plague. An old winged picture by *Van der Baeren* (1594), the Martyrdom of St. Dorothea; statue of St. Charles, by *Ch. Geerts* (1855).

The 2nd Chapel (that of the Armourers) contains a curious, blackened image of Christ, which is regarded with great veneration in consequence of the legend that it once caught a thief who had sacrilegiously entered the church. The railing is adorned with armour and cannon.

The *Pulpit*, carved in 1742 by *Bergé*, a work of very questionable taste, represents Peter's Denial on one side, and the Conversion of St. Paul on the other. The lifesize wooden figures are overshadowed by lofty palm-trees, also carved in wood, and the whole is coated with brown varnish.

The 3rd Chapel contains a picture of *Memling's* school, representing the consecration of a cook as bishop, under Gregory V.

RETRO-CHOIR. 5th Chapel: **Dieric Bouts*, Martyrdom of St.

Erasmus, a painful subject; in the background the Emperor, richly attired, with three attendants; the scene is represented in a carefully executed landscape with blue mountains in the distance; on the wings, St. Jerome on the left and St. Anthony on the right. — 6th Chapel: *De Crayer*, The Holy Trinity. **Dieric Bouts*, Last Supper, painted in 1467. This is the central picture of an extensive altar-piece, the wings of which are preserved in the museum at Berlin (Feast of the Passover and Elijah in the wilderness), and in the Pinakothek at Munich (Abraham and Melchisedech, and the Gathering of manna). The symbolical character of the composition is of course not traceable in the central piece alone. One characteristic of Dieric's style is his attempt at individualisation by making the complexions of the faces strikingly dissimilar. The signature 'Memling' is spurious.

The 7th Chapel formerly contained a celebrated 'Holy Family' by Quinten Massys, which was sold to the Brussels Museum in 1879 for 240,000 fr. (see p. 72).

8th Chapel: Descent from the Cross, by **Roger van der Weyden* (?), a winged picture on a golden ground, with the donors at the sides, bearing the doubtful date 1443, but probably a late and reduced repetition of a picture in the Museum at Madrid. The same chapel contains the tombstone of Henry I., Duke of Brabant (d. 1235), the founder of the church (the pedestal is modern).

9th Chapel: Handsome marble balustrade by *Papenhoven* of Antwerp (1709), representing Children playing, Confession, Baptism, and Communion.

In the choir, opposite, rises a beautiful Gothic *Tabernacle* (50 ft. in height), by *Layens* (p. 169), executed in 1450. — The N. transept contains a good copy of Van Dyck's Raising of the Cross, and a painted wooden statue of the Virgin and Child, of 1442.

The **Church of St. Gertrude** (Pl. 12; D, 2) was erected in the Flamboyant style, at the close of the 15th cent., with the exception of the choir, which was added in 1514-26. The *Choir-stalls, dating from the first half of the 16th cent., and embellished with statuettes and 28 reliefs representing scenes from the life of the Saviour, are considered the finest specimen of early wood-carving in Belgium; they were executed by *Mathias de Waydere*, whose name was discovered in the archives in 1879. In the sacristy is preserved a reliquary of the 14th century. (Sacristan at No. 22, near the principal portal.)

The **Church of St. Michael** (Pl. 15; E, 3), erected by the Jesuits in 1650-66, contains modern pictures by Mathieu, De Keyser, Wappers, and others. The proportions of the interior are remarkably symmetrical, and the architectural details show a curious affinity to the Gothic style. The façade is also worthy of notice.

The *Church of St. Quentin* (Pl. 17; D, 4), on an eminence near the Porte de Namur (founded in 1206, re-erected in the 15th cent.),

and that of **St. Jacques** (Pl. 13; D, 2), possess several pictures of the school of Rubens. The latter contains several modern works, a St. Hubert by *De Crayer*, and a fine *Tabernacle* in stone, executed in 1467 and poorly restored in 1878.

The *Halles* (Pl. 25; D, E, 3), 66 yds. long and 15½ yds. wide, were erected as a warehouse for the Clothmakers' Guild in 1317, and made over to the **University** in 1679. The upper story was added in 1680. The interior is disfigured by alterations and additions, but the arches and pillars of the hall on the ground-floor still bear testimony to the the wealth and taste of the founders. The *Library*, one of the most valuable in Belgium (70,000 vols., 400 MSS.), is adorned with a sculptured group representing a scene from the Flood, executed by *Geerts* in 1839. The entrance-hall contains portraits of former professors, and a large picture by *Van Brée*, Christ healing the blind, painted in 1824.

The **University**, founded in 1426, was regarded as the most famous in Europe in the 16th cent., and the theological faculty in particular was remarkable for its inflexible adherence to the orthodox dogmas of the Church. The number of students is said to have exceeded 6000 at the period when the celebrated Justus Lipsius (d. 1606) taught here. Under Joseph II. its reputation somewhat declined, but it continued to exist until the close of last century. So extensive were its privileges, that no one could formerly hold a public appointment in the Austrian Netherlands without having taken a degree at Louvain. After having been closed by the French republicans, the university was revived by the Dutch government in 1817. A philosophical faculty was afterwards instituted, notwithstanding the determined opposition of the clergy, and complaints to which the innovation gave rise are said to have contributed in some degree to the Revolution of 1830. Since 1836 the university has been re-organised, and has assumed an exclusively ecclesiastical character. It now possesses five faculties, and is attended by 1300 students, many of whom live in four large colleges *(Pédagogies du St. Esprit, Marie-Thérèse, Adrien VI*, and *Juste Lipse)*. — The technical academy connected with the university *(Ecole du Génie Civil, des Arts et Manufactures et des Mines)* is rapidly increasing, and an *Ecole d'Agriculture* was opened in 1878.

The Rue de Namur contains several old houses with handsome façades, and a court (in the Refuge des Viellards) in the Renaissance style.

The *Pénitencier*, a prison for solitary confinement, is in the Boulevard du Jodoigne, between the Porte de Tirlemont and Porte de Parc. It was opened in 1860, and is the largest in Belgium, having room for 634 convicts. The *Maison d'Arrêt* (Pl. 21), completed in 1869, has accommodation for 204 prisoners.

Louvain possesses important establishments for the manufacture of carved church furniture, one of the largest of which is that of Goyers Frères, Rempart de Tirlemont (comp. p. 66).

'*Caesar's Castle*', as the ancient stronghold of the counts and dukes, situated on an eminence near the Porte de Malines, was called, has almost entirely disappeared. It derives its name from an unfounded tradition that it was originally erected by the great Roman general. The Emp. Charles V. and his sisters were educated in this castle by the learned Adrian Dedel, who was afterwards elevated to the papal throne as Adrian VI.

25. From Louvain to Charleroi.

40 M. Railway in 2¼-3 hrs. (fares 5 fr. 20, 3 fr. 90, 2 fr. 60 c.).

The line passes several places memorable in the campaign of 1815. The country traversed is at first flat. Stations *Héverlé*, with a château and park of the Duc d'Arenberg; *Weert St. George*, *Gastuche;* (14½ M.) *Wavre*, to which the Prussians retreated after the battle of Ligny, with a handsome monument by Van Oemberg, 1859; *Limal;* (18 M.) **Ottignies,** where the Brussels and Namur line is crossed (p. 161); *Court St. Etienne*, *La Roche.*

The train now passes close to the imposing ruins of the Cistercian abbey of **Villers*, founded in 1147 and destroyed in 1796, and stops at (25 M.) stat. *Villers-la-Ville.* The ruins lie about ¼ M. to the N. of the station. The road to them skirts the Thyle. At the entrance to the abbey is *Dumont's Inn, where each visitor pays ½ fr. Beyond the court is the rectangular Refectory, a tasteful structure in the transition style, with two rows of windows. The Cloisters, chiefly Gothic, date from the 14th-16th cent., and are adjoined by the Gothic Church, erected in 1240-72, with subsequent additions. The latter contains tombstones of Dukes of Brabant of the 14th century. The old brewery in the transition style is also worthy of notice. An eminence outside the Porte de Bruxelles, to the W., commands a good survey of the whole ruin.

27½ M. *Tilly* is believed to have been the birthplace of the general of that name. 29 M. *Marbais*; 30½ M. *Ligny*, famous for the battle of 16th June, 1815 (see below). — 33 M. *Fleurus* (p. 174), junction for the lines to Gembloux-Ramillies-Landen (p. 168), to Tamines (p. 157), and to Nivelles-Baulers (p. 111); *Ransart;* 38 M. *Lodelinsart*, a busy place with coal-mines and glass-works.

Battle Fields. This district is famous in military annals as the scene of a number of important battles, the last and greatest of which was that of Ligny.

Sombreffe, near Marbais, and 6 M. from Quatrebras (p. 143), was occupied on 15th June, 1815, by the 2nd and 3rd Prussian Corps d'Armée under Marshal Blücher, who late in the evening received intelligence that Gen. Bülow with the 14th corps could not come to his assistance as originally concerted. The brave marshal accordingly resolved to fight alone, if necessary. Wellington had agreed to co-operate with Blücher, but the British troops were too far distant to render assistance, whilst those whose position was nearest to the Prussians were fully occupied at the Battle of Quatrebras. It is well authenticated that the Duke expressed his disapprobation of Blücher's position, observing to the Marshal that 'with British troops he would have occupied the ground differently'. The chief disadvantages of the ground occupied by Blücher near St. Amand and Ligny, which he regarded as the keys of his position, were, that there was too little security in the direction in which the communication with the British was to be maintained, and that the villages in advance of the line were too distant to be reinforced without enormous loss. It is also on record, that the Duke, after his interview with the Marshal on the morning of the simultaneous battles, remarked to one of his staff, 'The Prussians will make a gallant fight; they are capital troops, and well commanded; but they will be beaten.' And the Prussians did fight most gallantly, well sustaining the military reputation

of their country; their officers too, including the high-spirited old Marshal himself, acted their part most nobly. But their utmost efforts were fruitless; they sustained immense loss, were overmatched, and finally repulsed, but not conquered.

According to the official statistics of both sides the total force of the French at Ligny amounted to 71,220 men, with 242 guns, that of the Prussians to 83,410 men, with 224 guns, but a large proportion of the French army was composed of veteran soldiers, while most of the Prussian troops were comparatively young and inexperienced. The French artillery was also numerically superior, and far more advantageously placed.

The retreat of the Prussian army on the night after the Battle of Ligny, by *Tilly* and *Mont St. Guibert* to *Wavre* (p. 173), is perhaps without parallel in the annals of military warfare. So perfect was the order and so great the skill with which it was effected, that next day the French were entirely at a loss to discover in which direction their enemy had disappeared, and at length came to the conclusion that they must have taken the direction of Namur. It was not till late on the afternoon of the 17th that the real route of the Prussians was discovered, and Marshal Grouchy was dispatched in pursuit of Blücher. The parts acted by the different armies were now interchanged. Napoleon and Ney, united, now proceeded to attack Wellington, while Blücher formed the 3rd Corps d'Armée under Thielmann at Wavre, in order to keep Grouchy in check, and himself hastened onwards with his three other corps towards Belle-Alliance, where he arrived on the evening of the 18th, in time to act a most prominent and glorious part in a victory of incalculable importance to the fate of the whole of Europe (p. 109).

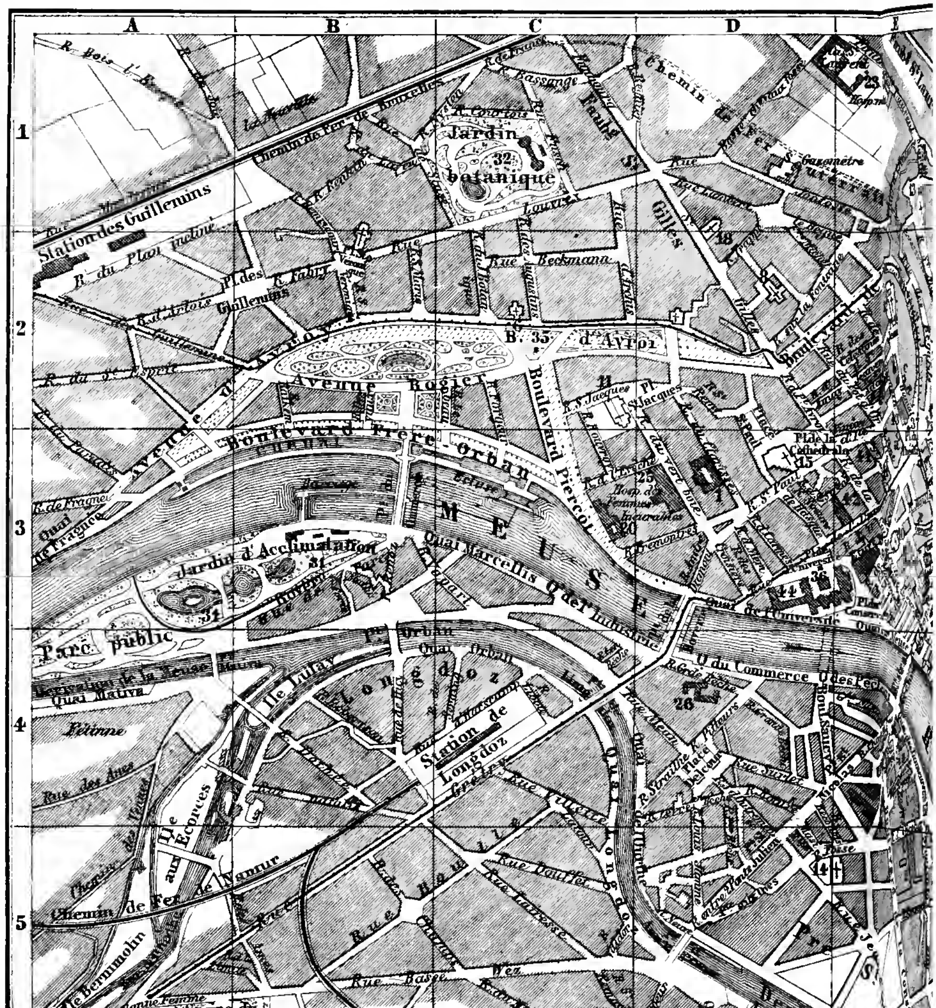
About 1½ M. to the S. of Ligny lies FLEURUS, celebrated for the battles of 1622 and 1690. On 26th June, 1794, a battle also took place here between the Austrian army under the Prince of Cobourg, and the French under Marshal Jourdan, in which the latter gained an advantage. The Austrians had stormed the French intrenchments, captured twenty guns, and driven the French back to *Marchiennes-au-Pont* (p. 144), when the Prince owing to some misunderstanding, ordered his troops to retreat. This false movement, as the event proved, ultimately contributed to the loss of the whole of Belgium. It is a curious historical fact, that on this occasion a balloon was employed by the French in order to reconnoitre the Austrian position, but with what success it does not appear.

40 M. **Charleroi,** see p. 156.

26. Liège and Seraing.

Railway Stations. 1. *Station des Guillemins* (Pl. A, 1, 2), on the left bank of the Meuse, for Aix-la-Chapelle, Brussels, Namur, Paris, and Luxembourg (Ligne de l'Ourthe); 2. *Station de Vivegnies*, on the S.E. side, a long way from the centre of the town, for the Dutch trains; 3. *Station du Palais*, near the Palais de Justice (Pl. F, 2), on the connecting line between the two stations above mentioned, on which 14 trains run in each direction daily, between 5.30 a.m. and 11 p.m. (¼ hr.; fares 35, 25, 20 c.); 4. *Station de Longdoz* (Pl. C, 4), on the right bank, for Mastricht, Namur, and Paris.

Hotels. *HÔTEL DE SUÈDE (Pl. a; E, 3), Rue de l'Harmonie 7, near the theatre; *HÔTEL D'ANGLETERRE (Pl. b; E, 2), Rue des Dominicains 2, R. 3 fr.; HÔTEL DE L'EUROPE (Pl. c; E, 2), Rue Hamal 6, these two at the back of the theatre; *GRAND CERF (Pl. f; E, 3), Rue de la Cathédrale 15, R. and B. 2½ fr.; HÔTEL DE FRANCE (Pl. g; E, 3), Rue de la Cathédrale 17; HÔTEL D'ALLEMAGNE, Place du Théâtre 8; HÔTEL DEUX FONTAINES (Pl. h; E, 2), see below; HÔTEL SCHILLER (Pl. d; E, 3), Place du Théâtre; POMMELETTE (Pl. e; E, 3), Rue Souverain Pont 44, noisy; GRAND MONARQUE, opposite, No. 33; FRÈRES PROVENÇAUX, Rue Souverain Pont 46 (Pl. E, 3), R. from 1½, B. 1, D. from 2 fr.; MOHREN, an unpretending German inn, Rue du Pont d'Avroi 31; HÔTEL CHARLEMAGNE, Place St. Lambert;



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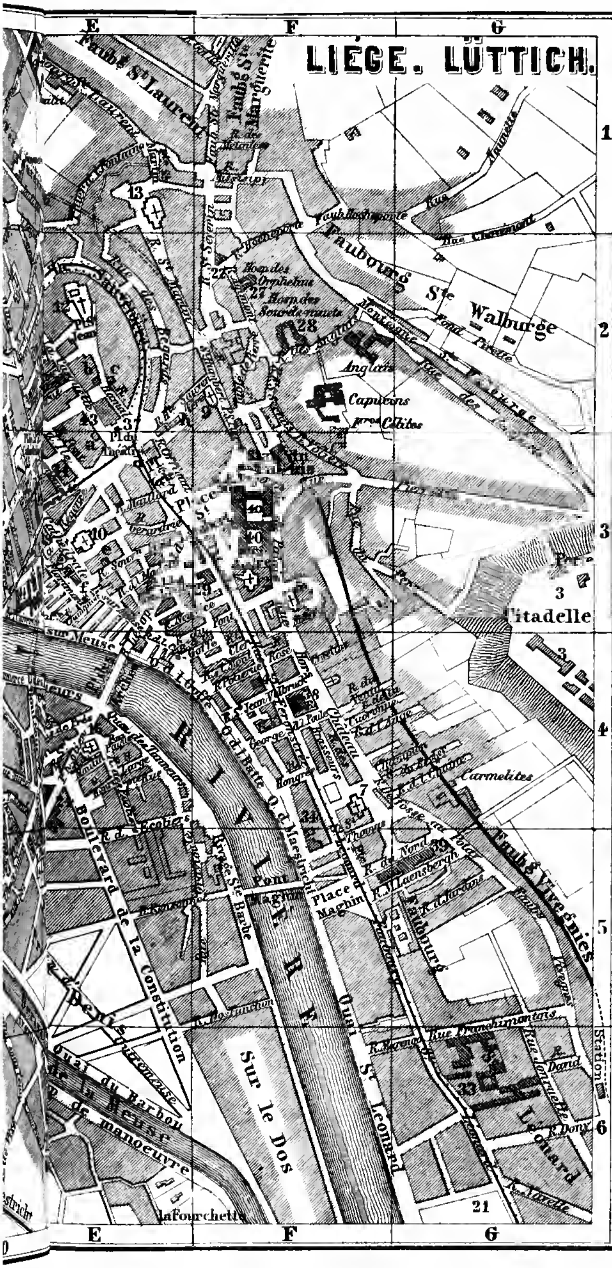


1	Athénée	D 3
2	Bourse (St André)	F 3
3	Citadelle	G 3 4

Eglises

5	St Antoine	F 3
6	des Augustin.	C 2
7	St Barthélemy	F 4
8	St Christophe	D 2
9	Ste Croix	F 2
10	St Denis	E 3
11	St Jacques	C 2
12	St Jean	E 2
13	St Martin	E 1
14	St Nicolas	DE 5
15	St Paul	D 3
16	St Pholien	E 4
17	St Remacle	C 5
18	St Servais	D 2
19	Entrepôt	E 3
20	Evêché	C 3
21	Fonderie de Canons	G 6
22	Halle	F 2
23	Hôpital militaire	E 1
24	Hospice de Bavière	E 4
25	" des Femmes Incurables	D 3
26	" des Hommes Incurab.	D 4
27	" des Orphelins	F 2
28	" des Sourds-muets	F 2
29	Hôtel-de-Ville	F 3
30	" Provincial	F 3
31	Jardin d'acclimatation	AB 3
32	" botanique	C 1
33	Manufacture d'Armes " " de l'Etat	G 6
34	Mont de Piété	F 4 5

Monuments:

35	Statue de Charlemagne	C 2
36	" A. Dumont	D 3
37	" Grétry	E 2
38	Musée (St André)	F 4
39	Prison Cellulaire	G 5
40	Palais de Justice	F 3
41	Passage Lemonnier	E 3
42	Poste et télégraphe	E 3
43	Théâtre royal	E 2
44	Université	D 3
45	Academie royale	F 4

Hôtels:

a	H. de Suède	E 3
b	" d'Angleterre	E 2
c	" de l'Europe	E 2
d	" Schiller	E 3
e	" de la Pommelette	E 3
f	" Grand cerf	E 3
g	" de France	E 3
h	Rest. Deux Fontaines	E. 2.

——— Tramway

Wagner & Debes Leipzig.

HÔTEL DE DINANT, Rue St. Etienne 2. The HÔTELS DE L'UNIVERS, DE PARIS, DU CHEMIN DE FER, and DES NATIONS, near the principal station (Guillemins), and the HÔTEL DE L'INDUSTRIE at the Gare de Longdoz, are convenient for travellers arriving late or starting early by railway.

Restaurants. **Bernay*, Rue des Dominicains 22, expensive; **Café Vénitien*, by the theatre; *Deux Fontaines* (Pl. h; also a hotel, reached by ascending to the N.W. by the theatre); *Café du Palais*, *Café Charlemagne*, both in the Place St. Lambert; *Frères Provençaux*, see above.

Cafés. **Café Venitien*, by the theatre; *Café de la Renaissance*, also a restaurant, in the Passage; *Café Charlemagne*, see above.

Beer. **Mohren*, Rue du Pont d'Avroi 31, Vienna beer, also dining-room (hotel, see above); *Taverne Anglaise*, by the theatre (D., from 12 to 3, 2-3 fr., 'plat du jour' 1 fr., English beer); *Taverne de Strasbourg*, Rue Lulay.

Cabs. Tariff for one or more persons:	*Closed Carriages.* One-horse	*Closed Carriages.* Two-horse	*Open Carriages.* One-horse	*Open Carriages.* Two-horse
A. *By time* : 1 hour . . .	1 fr. 50 c.	2 fr. 50 c.	2 fr. — c.	3 fr. — c.
Per additional ½ hr.	— 75	1 - 25 -	1 — -	1 - 50
B. *Per drive* : In the town .	1 - — -	1 - 50 -	1 - 50 -	2 - —
To the Citadel or the Chartreuse . .	2 —	3 - —	2 50 -	3 - 50 -

Waiting, each ¼ hr., one-horse 25, two-horse 50 c. — Double fares from 11 p.m. to 6 a.m.

Tramway. From the *Place du Théâtre* (Pl. E, 2, 3) to the stations *Guillemins* (Pl. A, 2) and *Longdoz* (Pl. C, 4), and to the N.E. suburb of *St. Léonard* (Pl. G, 6). Comp. the Plan.

Steamboats up-stream to *Seraing* (p. 183), and down to the *Cannon Foundry* (p. 182), starting from the *Ecluse du Séminaire*, Boulevard Frère Orban (p. 176), every 20 min. in summer and every ½ hr. in winter.

Weapons. Liège contains 180 manufactories of arms, or rather depôts of arms, for the pieces are made and mounted by the workmen in their own houses. These mechanics, 40,000 in number, work at their own risk, as a piece containing the slightest flaw is at once rejected. — We may mention a few of the chief stores: (1) Weapons of war: *Dresse, Laloux, & Co.*, Rue de la Fontaine 47; *Francotte*, Rue Mont St. Martin 53; *Pirlot & Frésart*, Faubourg St. Gilles 95; *Malherbe*, Quai St. Léonard 25. — (2) Weapons for show or sport: *Bodson-Masset*, Faubourg d'Amercœur 18; *Dumoulin-Lambinon*, Quai Cockerill 14; *J. B. Rongé Fils*, Place St. Jean 2; *Masu*, Rue de la Fontaine 25; etc.

United States Consul: *Mr. Geo. C. Tanner*, who lives at Verviers (Rue du Palais 21; p. 193).

Principal Attractions: Palais de Justice, the court (p. 177); Church of St. Jacques (p. 180); St. Paul's (p. 179); view from the Citadel (p. 182).

Liège, Flem. *Luik*, Ger. *Lüttich*, with 120,000 inhab., the capital of the Walloon district, and formerly the seat of a principality of the name, lies in a strikingly picturesque situation. The ancient and extensive city rises on the lofty bank of the broad *Meuse*, at the influx of the *Ourthe*. Numerous chimneys bear testimony to the industry of the inhabitants, while the richly cultivated valley contributes greatly to enhance the picturesque effect. The scenery around Liège is the finest in Belgium. The Meuse flows through the city in a partly artificial channel, and forms two islands. On the left bank lies the old, or *Upper*, on the right bank the *Lower Town*, the two quarters being connected by means of three bridges, besides the railway-bridge, while four bridges connect the

island with the right bank. The city has recently been greatly improved by the construction of handsome new streets, quays, and promenades, and is surrounded by nine different suburbs.

The coal-mines which form the basis of the commercial prosperity of Liège, are situated in the immediate vicinity, and many of them extend beneath the houses and the river. One of the chief branches of industry is the manufacture of weapons all kinds, which have enjoyed both a European and a Transatlantic reputation since the end of last century. As however, the weapons of Liège are not made in large manufactories (p. 175), they find formidable rivals in the cheaper productions of England and America. The Liège zinc foundries, engine-factories, and other branches of industry, are also of great importance.

The WALLOONS (p. 168) are an active, intelligent, and enterprising race. '*Cives Leodicenses sunt ingeniosi, sagaces et ad quidvis audendum prompti*' is the opinion expressed by *Guicciardini* with regard to the Liégeois. Indefatigable industry and a partiality for severe labour are among their strongest characteristics, but they have frequently manifested a fierce and implacable spirit of hostility towards those who have attempted to infringe their privileges. On such occasions they have never scrupled to wield the weapons which they manufacture so skilfully. The history of Liège records a series of sanguinary insurrections of the turbulent and unbridled populace against the oppressive and arrogant bishops by whom they were governed. Foreign armies have frequently been invoked by the latter to chastise their rebellious subjects, but such intervention served only to give rise to renewed and embittered struggles for independence. The bishops, however, who had been constituted temporal princes of Liège by the German emperors as early as the 10th cent., retained their supremacy till the French Revolution in 1794, when the city was finally severed from the German Empire. In ancient times the bishops possessed a Walloon body-guard of 500 men; and Walloon soldiers, like the Swiss, were in the habit of serving in the armies of Spain, France, and Austria. They enjoyed a high reputation for bravery, which has been justly extolled by Schiller in his 'Wallenstein'.

Leaving the *Station des Guillemins* (Pl. A, 2), we follow the Rue des Guillemins in a straight direction to the broad *Quay* and the SQUARE D'AVROI (Pl. B, C, D, 2), in the middle of which, at the corner where the Quai Cockerill diverges to the right, rises the modern equestrian **Statue of Charlemagne** (Pl. 35), by *Jehotte*. The emperor, who is said to have conferred on the city its earliest privileges, is represented in a commanding attitude, as if exhorting his subjects to obey the laws. The pedestal in the Romanesque style is adorned with statues of Pepin of Landen, St. Begga, Pepin of Héristal, Charles Martel, Pepin the Little, and Queen Bertha. On the right (E.) the square is bounded by a *Park*, 12 acres in extent, laid out on the space formerly occupied by the *Bassin du Commerce* (Pl. B, C, 2), an arm of the Meuse. The park is bounded by the *Boulevard Frère Orban*, the *Avenue Rogier*, and other new streets, one of which contains the Conservatoire of Music.

The Square d'Avroi is continued towards the N. by the handsome BOULEVARD DE LA SAUVENIÈRE (Pl. D, E, 4), which is shaded by trees, and, with the square, forms the principal promenade of

Liège. A fine view of the Church of St. Martin (p. 181), which stands on an elevated site, is obtained here.

The Boulevard leads in a wide curve to the PLACE DU THÉÂTRE (Pl. E, 2, 3), which may be regarded as the centre of the town. The **Theatre** (Pl. 43) was built in 1808-22 after the model of the Odéon at Paris, and was thoroughly restored internally in 1861. The façade is adorned with eight columns of red Belgian marble. Performances take place in winter only. In front of the theatre rises a bronze *Statue of Grétry* (Pl. 37), the eminent composer (d. 1813), designed by *W. Geefs* and erected in 1842. The heart of the master is deposited beneath the marble pedestal. — The house in which Grétry was born in the Rue des Récollets in the *Quartier d'Outre-Meuse*, on the right bank of the river, is indicated by an inscription.

A little farther on we reach the PLACE ST. LAMBERT (Pl. E, F, 3), on which once stood the Cathedral of St. Lambert, ruined by the French sans-culottes and their brethren of Liège in 1794, and completely removed in 1808. Here also for several centuries has stood the episcopal palace, which is now used as the —

***Palais de Justice** (Pl. 40; F, 3), erected in 1508-40 by Cardinal Eberhard de la Marck, a kinsman of the 'Wild Boar of Ardennes', whose turbulent career (see p. 201) is so admirably described by Sir Walter Scott in his 'Quentin Durward'. The façade towards the Place St. Lambert was re-erected in 1737 after its destruction by fire, and the whole was restored in 1848-56. The building contains two courts, surrounded by vaulted arcades, exhibiting a curious blending of the late-Gothic and Renaissance styles. The cleverly executed capitals, which consist of grotesque masks, fantastic foliage, figures, etc., are by *François Borset* of Liège. The ribs of the vaulting are in blue, and the intervening surfaces in light-yellow limestone. The first court, which serves as a public thoroughfare, is adorned with a modern fountain, and has been in part freely but skilfully restored. On the W. side is the *Hôtel du Gouvernement Provincial* (Pl. 30), erected in 1852, and containing a large saloon adorned with paintings by Van Marcke. The second court, which has arcades on two sides only, has been left almost entirely in its original state; the entrance, in the Rue du Palais, is sometimes closed. The buildings enclosing it, the exterior façades of which have been restored, contain the *Archives* and an *Archaeological Museum*.

The junction-line between the stations des Guillemins and de Vivegnies, runs beneath the lofty W. quarters of the city by means of a tunnel, and passes opposite the Hôtel du Gouvernement. *Station du Palais*, see p. 174. For the construction of this line whole rows of houses were demolished. — By ascending to the S. from this point we reach the churches of Ste. Croix and St. Martin (p. 181).

The Place de St. Lambert is adjoined on the N.E. by the

Grand Marché (Pl. F, 2), in which rises the **Hôtel de Ville** (Pl. 29), built in 1714, and containing, among other pictures, a portrait by Ingres of Napoleon as First Consul, who presented it to the town himself in 1806. Adjacent is the domed church of *St. Andrew* (Pl. 2), now used as the *Exchange*. The square also contains three poor fountains. The *Fontaine des Trois Grâces* in the centre was erected in 1696 from designs by *Delcour*. The two others, dating from 1719, bear the arms of the burgomasters of Liège, and those of the Bavarian Palatinate.

The neighbouring Church of *St. Antoine* (Pl. 5; F, 3), originally erected in the 13th cent., was rebuilt during the 16th and 17th cent., and lately restored by Systermans. The choir is embellished with four bas-reliefs, carved in wood, representing scenes from the life of St. Bruno, and frescoes by Carpey of subjects from the history of St. Anthony (1860-68).

The **Municipal Museum** (Pl. 38; F, 4), an unimportant collection of works of Liège artists and others, is contained in the old Cloth Hall (1788), Rue Feronstrée 65. It is open on Sundays and holidays from 10 to 1, on other days on payment of a gratuity; porter at the *Académie des Beaux Arts* (Pl. 45), No. 42 in the same street. Among the painters represented are: Berth. Flémalle (d. 1675), Carlier (d. 1675), Chauvin (present director of the Academy), Lairesse (d. 1711), Vieillevoye (a former director, d. 1855), Paul Delaroche (22. Mater Dolorosa), Lepoittevin (77. Landscape), Wiertz (Contest for the body of Patroclus, repetition with alterations of the Brussels picture, p. 92), Wauters, Alb. de Vriendt, V. van Hove, De Haas, Koehler, Roelofs, etc.

A new and spacious street, the *Rue Léopold*, leads to the S.E. from the Place de St. Lambert to the **Pont des Arches** (Pl. E, 4), which spans the Meuse in five flat arches, and forms the chief communication between the town on the left bank and the quarter of Outre-Meuse. It was constructed in 1860-63, on the site of an older bridge mentioned as early as the 6th cent., and afterwards repeatedly destroyed and renewed.

The old bridge is often mentioned in the history of the city. Bishop Maximilian (Elector of Cologne, and Duke of Bavaria) caused a strongly fortified tower, named *La Dardanelle*, to be erected on the old bridge in 1685, to prevent communication between the two quarters of the city during civic revolts. At that period the bridge was the great rallying-point of the seditious citizens, who were harangued here by their demagogues. On 27th July, 1794, it was the scene of a fierce and bloody struggle between the Austrians and the French, in which the former were compelled to retreat to the shelter of the batteries of the Chartreuse. In 1486, when Charles the Bold of Burgundy was invoked by the Bishop to suppress an insurrection of his turbulent subjects, the barbarous conquerors wreaked their vengeance on many of the wives and daughters of the unfortunate citizens by placing them in boats, and sinking them in the river at this spot.

The bridge affords a good survey of the different parts of the city, extending along both banks of the river. — The Rue Léopold

has been continued on the right bank to meet the new Boulevards de la Constitution and Sancy.

Several of the busiest streets in Liège lead south-westwards from the Place du Théâtre, among others the *Rue de la Régence* and the RUE DE L'UNIVERSITÉ. In the latter, immediately on the right, is the *Passage Lemonnier* (Pl. 41; E, 3), constructed in 1837-39, and one of the first of the glass-roofed arcades with shops now so common in the larger European towns.

In the vicinity is the **Church of St. Denis** (Pl. 10; E, 3), founded in 987, but the present edifice dates almost entirely from the latter half of the 15th cent., with additions of the 18th century. The left transept contains a large altar adorned with numerous figures carved in wood, executed about the end of the 15th cent., representing the Passion, and the Martyrdom of St. Denis. The statues of the Virgin and St. Denis at the sides of the high-altar are by *Delcour* (1707). The modern stained glass in the choir is by *Capronnier*.

At the end of the Rue de l'Université, and with its back to the quay of that name, rises the **University** (Pl. 44; D, 3), erected in 1817, and partly incorporated with an old Jesuit college. The detached structure, with an Ionic colonnade, is the Aula, or hall, with the inscription '*Universis Disciplinis*', which is lighted from the roof. The buildings comprise lecture-rooms, academic collections, a library (about 100,000 vols.), excellent apparatus for instruction in physical science, and a natural history museum containing a fine collection of the fossil bones of antediluvian animals found in the numerous caverns of the environs, especially in that of Chokier (p. 190). In 1879 the Belgian government granted funds for the erection of new physiological, physical, and chemical laboratories. The *Ecole des Mines*, a well-attended institution, an *Ecole des Arts et Manufactures*, and a training-school for teachers *(Ecole Normale des Humanités)* are connected with the university. There are more than 50 professors in all, and 1000 students, half of whom attend the mining and polytechnic schools.

The Place in front of the university is embellished with a bronze *Statue of André Dumont* (Pl. 36), an eminent geologist (d. 1857), a professor in the university here, and author of the Carte Géologique of Belgium.

A little above the university, the Meuse is crossed by the *Pont de la Boverie* (toll, 3 c.), a bridge of four handsome arches, erected in 1843, which leads to the Quartier de Longdoz and the railway-station of that name.

To the W. of the university, and not far from the Passage Lemonnier, rises the ***Cathedral,** or *Church of St. Paul* (Pl. 15; D, 3), founded by Bishop Heraclius in 968, and renewed in 1280 (from which period dates the handsome Gothic choir), while the nave

and additions were completed in 1528. It was originally an abbey church, and was raised to the dignity of a cathedral in 1802 (comp. p. 177). The tower (1812) contains a set of chimes.

The INTERIOR is 92 yds. long, 37 yds. broad, and 80 ft. high. The nave and aisles are separated by round pillars. The NAVE is encircled by a handsome triforium-gallery; the vaulting is embellished with Renaissance arabesques, executed in 1579, and restored in 1860. The *Pulpit, carved in wood under the direction of the eminent sculptor *W. Geefs* of Brnssels, is worthy of special notice. These specimens of wood-carving show the perfection the art has attained in Belgium. Five figures in marble, also by *W. Geefs*, representing Religion, SS. Peter and Paul, SS. Lambert and Hubert, serve to support the pulpit. The fallen angel at the back is by *Jos. Geefs*, a brother of the principal master. — RIGHT (S.) AISLE: 2nd Chapel, Christ in the sepulchre, executed in marble by *Delcour* in 1696; 3rd Chapel, St. Paul bidding farewell to St. Peter, also by *Delcour*. The principal subject in the stained-glass window of the right transept (1530) is the Coronation of the Virgin. At the end of the right aisle, near the choir, is a painting by *Erasmus Quellin*, representing SS. Gregory, Jerome, Ambrose, and Augustine, four Fathers of the Church. — The CHOIR contains both ancient and modern stained glass; the five windows in the apse date from 1557-87, the modern windows are by *Capronnier*. The choir-stalls were executed in 1864, from designs by *Durlet* of Antwerp; they are in the Gothic style, with small columns and reliefs, representing, on the right, the Resurrection of Believers, and, on the left, the Translation of the relics of St. Hubert. The high-altar is to be renewed. — LEFT (S.) AISLE: Stained glass by *Capronnier;* 2nd Chapel, *Lairesse*, Assumption; 3rd Chapel, Marble statue of the Virgin, by *Rob. Arnold*, a Carthusian monk of the 18th century.

The TREASURY is worthy of attention; it contains, among other objects, a statuette of St. George in gold enamel, presented by Charles the Bold in expiation of his destruction of the town in 1468 (p. 178).

The ***Church of St. Jacques** (Pl. 11; C, 2), near the Square d'Avroi (p. 176), was founded by Bishop Balderic II. in 1016, and received its Romanesque W. tower in 1163-73, but dates in its present form from 1513-38. It is a magnificent edifice in the late-Gothic style, with a polygonal choir encircled by small chapels. The Renaissance portal on the N. side was added by *Lombard* in 1558-60. The church has been sumptuously and tastefully restored since 1833.

The INTERIOR is 87 yds. long, 33 yds. broad, and 75 ft. high. Its decoration, particularly the filigree ornamentation bordering the arches, and the gorgeously coloured enrichment of the groined vaulting, reminds one of the Moresco-Spanish style. The fine stained-glass windows of the choir, dating from 1520-40, represent the Crucifixion, the donors, their armorial bearings, and tutelary saints. The elaborate stone-carving in the choir (winding staircase in two flights), and the organ-case in the nave, carved by *Andreas Severin* of Mastricht (d. 1673), also deserve notice. — The transept, of which the left arm is 20 ft. longer than the right, contains marble altars in the Renaissance style. Over the left altar is a fine Mater Dolorosa, of the beginning of the 16th cent.; in the right transept is the tomb of Bishop Balderic II., founder of the church, restored in the Renaissance style. — The aisles contain modern reliefs of scenes from the Passion.

The *Church of St. Jean* (Pl. 12; E, 2) was erected in 82 by Bishop Notger, on the model of the cathedral of Aix-la-Chapelle, but entirely rebuilt in 1757. The octagonal ground-plan of the original edifice has, however, been adhered to, a long choir having

been added on the east. The Romanesque tower belongs to the beginning of the 13th, the cloisters perhaps to the 14th century.

On an eminence commanding the city rises the conspicuous **Church of St. Martin** (Pl. 13; E, 1), founded by Bishop Heraclius in 962, and rebuilt in the Gothic style in 1542, almost simultaneously with the Church of St. Jacques. Unlike that edifice, however, its proportions are severe and simple, but imposing. It has been recently restored.

The INTERIOR, consisting of nave and aisles with spacious lateral chapels, is 90 yds. long and 23 yds. wide. The stained glass of the choir and transept is of the 16th cent., the modern reliefs, representing the story of St. Martin, were executed by *P. Franck*, and the landscapes above are by *Juppin* (d. 1729). — The first lateral chapel on the right is adorned with fourteen marble medallions by *Delcour*, in memory of the origin of the festival of Corpus Christi (*Fête de Dieu*), which was first instituted in this church in the year 1246, in consequence of a vision beheld by St. Juliana, Abbess of the neighbouring convent of *Cornillon*, and eighteen years later was ordained to be observed throughout Christendom by Pope Urban IV., who had been a canon at the cathedral of Liège at the time of the 'vision'. A marble slab under the organ bears an inscription commemorating the 500th anniversary of the festival. — On 4th Aug., 1312, the church was destroyed by fire, having become ignited during a fierce conflict between the burghers and the nobles. Two hundred of the adherents of the latter, who had been forced by the infuriated populace to take refuge in the church, perished in the flames.

The tower commands an admirable prospect (the sacristan lives to the W. of the principal tower; admission 1 fr., and a fee of a few sous to the attendant).

The **Church of Ste. Croix** (Pl. 9; F, 2), which is passed on the way to St. Martin's, was founded by Bishop Notger in 979 on the site of an old castle, but afterwards repeatedly altered. The Romanesque W. choir, built about 1175, with its octagonal tower and gallery of dwarf columns, recalls the architecture of the lower Rhine (p. xxxviii); the E. choir and the nave are in the Gothic style of the 14th century. The whole church has been recently restored. The nave and aisles, of equal height, and borne by slender round columns, are remarkable for their light and graceful effect. The pillars are of blue-limestone, the walls and vaulting of yellowish sandstone. The pointed arches in the transept are filled with fourteen medallion-reliefs of the Stations of the Cross (14th or 15th cent.). The stained glass in the choir was executed in 1854 by *Kellner* of Munich and *Capronnier* of Brussels.

The **Church of St. Barthélemy** (Pl. 7; F, 4), a basilica of the 12th cent., with double aisles (originally single only), and two Romanesque towers, has been completely modernised. The Baptistery, to the left of the choir, contains an interesting font in bronze, cast in 1112 by Lambert Patras of Dinant. It rests on twelve oxen, and is embellished with reliefs, representing John the Baptist preaching, the Baptism of Christ in Jordan, Peter baptising Cornelius the centurion, and John the Evangelist baptising Crato the philosopher. The church is also adorned with

pictures by Flémalle, Defour, Fisen, and others. — Adjacent is the *Mont de Piété* (Pl. 34; F, 4, 5), Quai de Mastricht 10, an interesting limestone and brick building of 1560, with a lofty roof and curious turrets.

The **Zoological Garden,** or *Jardin d'Acclimatation* (Pl. A, B, 3; admission 1 fr.), contains only a small collection of animals, but the grounds are prettily laid out and afford a fine view of part of the upper town. Concerts are frequently given here in summer. Adjoining the gardens is the public *Parc de la Boverie* (Pl. A, 3, 4).

The **Botanic Garden** (Pl. G, 1) is open the whole day; the hothouses (fine palms) are shown on application to the head-gardener.

The most important manufactories are situated in the suburb of *St. Léonard* (Pl. C, 5, 6); thus, the royal *Gun Manufactory* (Pl. 33), the *Cannon Foundry* (Pl. 21), and the *Société de St. Léonard* (machinery, locomotives), near the prison.

The finest *View of Liège is afforded by the **Citadel** (Pl. G, 3, 4), 520 ft. above the sea-level, erected by the Prince-Bishop Maximilian of Bavaria in 1650, on the site of earlier fortifications. It may be reached in 20-25 min. by ascending one of the steep streets, Rue Pierreuse or Rue des Remparts, and turning to the right at the top of the hill. Admission is usually granted without difficulty on application to the Commandant at the *Bureau de Place*, Place Ste. Barbe 9, near the Rivage Ste. Barbe (Pl. F, 5; best between 9 and 12 a.m.). The view embraces the extensive city lying on both banks of the river, with its numerous towers and chimneys, and the populous and industrious valleys of the Meuse, the Ourthe, and the Vesdre. The prospect is bounded towards the S. by the mountains of the Ardennes; towards the N. it extends to the Petersberg near Mastricht, beyond which stretch the broad plains of Limburg (50 c. to the corporal who acts as attendant).

The *Caserne St. Laurent* (Pl. D, E, 1) is another good point of view. It is entered at the back from the Faubourg St. Laurent; we then cross the court, passing the guard, to the terrace in front (no fee).

The fortified heights of the **Chartreuse** (Pl. B, C, 6), on the opposite bank of the Meuse, also command a charming though different prospect. The best point is the garden of the *Hospice de la Chartreuse* for old men, about half-way up the hill; entrance from the road 'Montagne de la Chartreuse', (ring; $^1/_2$-1 fr. on leaving). — Still higher lies *Robermont*, where the Prince of Coburg was defeated by Marshal Jourdan, 19th Sept., 1794, in the last battle fought by the Austrians on Belgian ground. The cemetery of Liège is near Robermont.

Seraing. — 5 M. RAILWAY in 15-16 min., either on the right bank of the Mense from the *Station de Longdoz* to *Seraing*, or on the left bank from the *Station des Guillemins* to *Jemeppe*.

STEAMBOAT every 20 min. in summer, and every 1/2 hr. in winter, from 7 a.m. till dusk (fares 50 and 35 c.; see p. 175). — The traveller should take the steamer in going (3/4-1 hr.), and the railway in returning.

The *Excursion to Seraing affords a most interesting insight into the extraordinary industry of the Walloon country, and the steamboat trip is picturesque. After passing under the handsome railway-bridge of Val Benoît (p. 192), we notice on both banks numerous iron-foundries and steel-factories of all kinds. — L. *Ougrée* (rail. stat., right bank). R. *Sclessin*, with blast furnaces and coal-pits, and *Tilleur*. The steamboat stops at the elegant suspension-bridge which connects *Seraing* and *Jemeppe* (5000 inhab.). The railway-stations are each about 3/4 M. from the bridge.

Seraing, a town with 24,900 inhab., situated on the right bank of the Meuse, has acquired a European reputation on account of its vast ironworks and manufactories. They were founded in 1817 by *John Cockerill*, an Englishman, to whom the works belonged jointly with William I., King of the Netherlands, down to the revolution of 1830, when he purchased the king's share and thus became sole proprietor. A monument was erected to him here in 1871. After Cockerill's death in 1840 the works were purchased by a company with a capital of 12 1/2 million francs (raised to 15 millions in 1871). The present director is *M. E. Sadoine*, without whose special permission visitors are not admitted to the works.

A building on the Meuse, which was formerly a palace of the bishop, immediately below the suspension-bridge, now forms the entrance to the establishment. The workshops and offices occupy an area of 195 acres, and employ about 9500 hands, whose salaries and wages amount to 10 million fr. annually. In 1875 there were 259 steam-engines, of 6600 horse-power collectively, in constant operation, and 1100 tons of fuel were daily consumed. The annual value of the products amounts to 40 million fr., and the works are capable of producing yearly 100 locomotives, 70 steamboat-engines, 1500 other steam-engines, the materials for 14 iron-clads, and 6000 tons of cast iron for the construction of bridges and other purposes. Down to September, 1875, the workshops of Seraing had turned out 40,000 engines or pieces of machinery and 375 vessels. The establishment comprises every branch of industry connected with the manufacture of iron, such as coal-mines, ironstone-mines, puddling furnaces, cast-steel works, and engine-factories.

In the vicinity of Seraing (up the river) are the extensive coal-mines and blast-furnaces of the *Espérance* company; and farther distant, the glass-works of *Val St. Lambert*, established in a suppressed Cistercian Abbey, one of the largest manufactories of the kind in Europe.

27. From Liège to Marloie.

40½ M. Railway *(Ligne de l'Ourthe)* in 1 hr. 55 min. (fares 4 fr. 95, 3 fr. 70, 2 fr. 50 c.).

The train starts from the *Station des Guillemins* at *Liège*, and follows the Pepinster line (p. 192) as far as stat. *Angleur* (with a zinc-foundry of tho Vieille Montagne Company), where it turns to the S. into the beautiful valley of the *Ourthe*, a tributary of the Meuse, which intersects the principal part of the Belgian Ardennes in numerous windings from N. to S. On the slope to the left at the entrance to the narrower part of the valley, which is called the '*Streupas*' (pas étroit), stands the château of *Beau-Fraipont*, with its massive square tower. The train then passes the foot of an eminence crowned with the turreted château of *Colonster*. On the opposite bank is the château of *Ancre*.

6 M. **Tilff** *(Hôtel de l'Amirauté)*, a large village prettily situated on the right bank of the stream, and reached from the railway by an iron bridge, is much resorted to in summer by the citizens of Liège. Modern Gothic church. About ½ M. below it is the *Villa Neef*, with pretty grounds. About ½ M. above Tilff, high above the road, is the entrance to a not very easily accessible stalactite cavern (admission 1 fr., costume 35 c., candles 20 c. each). On the height above it is the château of *Brialmont*.

The train then passes the château of *Monceau*, crosses the river, traverses some rock-cuttings and a tunnel, and reaches (9½ M.) *Esneux* (Hôtel de Bellevue, on the Ourthe), strikingly situated on and at the foot of a lofty and narrow rocky isthmus, washed on both sides by the river, which here forms a bend upwards of 3 M. in length. The lower part of the village is connected with the upper by a long flight of stone steps, while the carriage-road describes a long circuit. Fine views from the top, particularly from the *Beaumont*. This is the most picturesque spot in the lower valley of the Ourthe, and is a favourite point for excursions from Liège.

Near (12 M.) *Poulseur* the train crosses the river, the banks of which are disfigured with extensive limestone and slate quarries. Above the village rise the ivy-clad ruins of Poulseur, and on the opposite bank are the scanty relics of the castle of *Montfort*, to which numerous legends attach, once a seat of the 'Quatre Fils Aymon' (p. 201), and now almost undermined by the quarries. The valley contracts. The train crosses the Ourthe, and then the *Amblève* (p. 199) near *Douflamme*, not far from its mouth, and passes through several cuttings.

15 M. **Comblain-au-Pont** (**Hôtel et Pension Ninâne*, in the village, often full; *Hôtel Beau Rivage*, at the station), a village prettily situated on the left bank of the river, ¾ M. from the station, which lies at the foot of a precipitous cliff. On a rocky eminence rises the ivy-clad tower of an ancient church. The scenery between Poulseur and (3½ M.) Comblain-au-Pont will reward

even the pedestrian. Excursion through the valley of the Amblève to Spa and Trois-Ponts, see p. 199.

The train now passes through a tunnel to *Comblain-la-Tour*, situated at the mouth of the Comblain brook, with rocky environs disfigured by slate-quarries. The valley soon expands and becomes more attractive. At (20 M.) **Hamoir** *(Hôtel de la Station)*, a considerable village situated chiefly on the right bank, the river is crossed by two bridges, the older of which has been partially destroyed at the end next to the right bank. On the right bank, farther up, lies the château of *Hamoir-Lassus*, with ta large park. One of the most picturesque parts of the valley is between Hamoir and Bomal (see below), the scenery being pleasantly varied by meadows, richly wooded slopes, and frowning cliffs.

*Walk. Beyond the château of Hamoir-Lassus, at the first houses of the village of that name, enquire for the path across the hill to *Sy*, a small group of houses in a narrow gorge, and at the railway-bridge cross by boat to the left bank. A path through the meadows here passes the mouth of the tunnel and through an arch of the bridge, suddenly affording a view of a narrow and sombre rocky valley. At *Palogne* cross to the right bank again, and ascend with a boy as guide to the picturesquely situated ruins of the castle of *Logne*, which like the Château d'Amblève was one of the chief seats of the redoubtable Count de la Marck (p. 201). Within the precincts of the castle is the *Cave Notre-Dame*, a stalactite grotto. Near the castle runs the Aywaille (p. 201) and Bomal road, by which the latter village may now be reached.

Between Hamoir and (25 M.) Bomal the train crosses the river several times, and penetrates a lofty cliff by means of a tunnel. The large village of **Bomal** *(Hôtel de la Station)*, at the mouth of the *Aisne*, commanded by the château with its terraced gardens, is a handsome looking place.

Excursion recommended to the picturesque rocky valley of the *Aisne*, ascending by *Juzaine* and *Aisne* to (4 M.) *Roche-à-Frêne* (Courtoy-Liboutte), and returning by *Mormont*, *Eveux*, and *Barvaux*.

The train again crosses the Ourthe, stops at the substantially built village of (27 M.) **Barvaux** *(*Hôtel de Liège *Aigle Noir)*, and then quits the river in order to avoid the long bend which it makes towards the W.

On the Ourthe, 2 M. above Barvaux, lies the ancient and picturesquely situated, but now insignificant town of *Durbuy* (Hôtel de la Montagne), with 420 inhab. only. The principal features of the place are a mediæval bridge, an old chapel, the ruined tower of an ancient fortification, and the modern château of the Duc d'Ursel. Pleasant walk along the left bank of the river from Barvaux to Durbuy (2 hrs.), and back by the road (2 M.).

Beyond (32½ M.) *Melreux*, the line touches the Ourthe for the last time, crosses it, and then proceeds to (39 M.) *Marche* and (40½ M.) **Marloie**, where it unites with the Brussels and Luxembourg railway (p. 162).

Above Melreux the valley of the Ourthe presents several other points of attraction, especially in the neighbourhood of **La Roche** *(Hôtel des Ardennes; Hôtel des Etrangers)*, a small town 11 M. from Melreux, situated at the junction of several valleys, and commanded by the frowning ruins of a castle. Diligence from La Roche in the evening to (20 M.; by the river double that distance) the small town of **Houffalize** *(Hôtel des*

Ardennes, R. & B. 2, D. 2, 'pension' 5 fr.), the principal place on the upper Ourthe, with 1200 inhab., picturesquely situated, and surrounded with pretty walks. Diligence hence to Bovigny and Gouvy, see p. 198.

28. From Liège to Mastricht *(Venlo, Rotterdam).*

19 M. RAILWAY from Liège to Mastricht in 1-1¼ hr.; trains start from the *Station de Longdoz* (fares 2 fr. 40, 1 fr. 80, 1 fr. 20 c.).

Travellers to Mastricht who intend to return to Liège should leave the bulk of their luggage at Liège, in order to avoid the formalities of the Dutch douane in going, and those of the Belgian in returning. Luggage registered to Mastricht is not examined till arrival in that town.

The train describes a wide curve to the left, and passes under the Fort de la Chartreuse, runs near the Meuse for a short distance, and reaches (3 M.) stat. *Jupille*, a small manufacturing town of very ancient origin, with 3600 inhabitants. It was once a favourite residence of Pepin of Héristal, who died here in 714, and was also frequently visited by Charlemagne. The train now quits the river, which makes a bend towards the W. — Stations (5 M.) *Wandre* and —

8 M. *Argenteau*, the station for *Hermalle*, a basket-manufacturing place on the opposite bank of the river. Argenteau is the most picturesque place in the lower valley of the Meuse. Above the village rises an abrupt rock, clothed with oak plantations on the summit, and crowned with the new château of Count Mercy-Argenteau. The court is connected by means of a lofty bridge with another rock, where the pleasure-grounds are situated. The park extends for a considerable distance to the N. The curious formation of the sandstone rock somewhat resembles that of the 'Saxon Switzerland'.

10 M. **Visé** *(Hôtel de Brabant)*, a town with 2800 inhab., the seat of the Belgian custom-house, once a fortified place, was the headquarters of Louis XIV. when he besieged Mastricht in 1673. The train crosses the frontier and enters the Dutch province of Limburg.

12½ M. **Eysden,** with the Dutch custom-house and an old château, is situated amidst fruit-trees and luxuriant pastures.

Stat. *Gronsveld.* On the opposite bank of the Meuse are seen the sandstone rocks of the Petersberg, rising about 330 ft. above the river.

19 M. **Mastricht.** — **Hotels.** *HÔTEL DU LEVRIER, or HASENWIND ('greyhound'), in the Boschstraat, near the market, R. and L. 1½ fl., B. 60 c.; ZWARTE AREND, or AIGLE NOIR, a good second-class inn, opposite the Levrier; DERLON'S HOTEL and restaurant, near the Petersthor and the church of Notre Dame, unpretending. These inns are all at a considerable distance from the river.

Guide to the caverns, including torches, 3 fl. or 6 fr.

Carriage from the station into the town 50 c.; from Mastricht to the entrance to the galleries 6 fr.

Mastricht (Maas-Trecht, Trajectum ad Mosam), the *Trajectum Superius* of the Romans, the capital of the Dutch part of the province of Limburg, with 29,600 inhab., lies on the left bank of the

Meuse, and is connected with the suburb of *Wijk* on the right bank by means of a bridge of nine arches, built in 1683. It was formerly one of the strongest fortresses in Europe, but is no longer used for military purposes, and the works are being demolished.

Mastricht was besieged by the Spaniards, under the Duke of Parma, during four months, in 1579. The garrison consisted of 1000 soldiers (French, English, and Scotch), 1200 of the townspeople, and 2000 peasants from the environs. Notwithstanding the tenfold numerical superiority of the Spaniards, they were repulsed nine times by the sallies of the intrepid defenders. At length, greatly reduced in numbers, and exhausted by famine, the garrison was compelled to succumb. The victors wreaked their vengeance on the ill-fated burghers with savage cruelty. The greater part of the population, which is said to have comprised 10,000 weavers alone (?), perished by fire and sword, or in the waters of the Meuse. The value of the spoil was estimated at upwards of a million ducats, but the success of the Spaniards was purchased by a sacrifice of 8000 men.

The fortress has sustained numerous other sieges, of which the three most memorable terminated with its capitulation, viz. that of 1632 by Prince Fred. Henry of Orange, that of 1673 by Louis XIV., and that of 1748 by the French under Marshal Saxe. Mastricht was almost the only town in the S. part of the Netherlands which was successfully maintained by the Dutch against the Belgian insurgents after the eventful month of September, 1830.

The *Stadhuis*, or *Hôtel de Ville*, with its clock-tower, situated in the great market-place, was erected in 1659-64, and contains several pictures of the Dutch School and well-executed tapestry (1704), representing the history of the Israelites in the wilderness. The town-library is also in this building.

By following the street immediately opposite the Hôtel de Ville, and afterwards turning to the right, we reach the square, in which stands the Church of St. Servaas.

The *Cathedral of St. Servaas* belongs in its older parts to the 11th or 12th cent., but the interior was subsequently restored in the Gothic style. One of the altar-pieces is a Descent from the Cross by *Van Dyck*.

The Church Treasury (*Schatkamer*), which since 1873 has occupied a chapel of its own, and is shown to visitors for a fee of 1/2 fl., is worthy of inspection. The most interesting object which it contains is the late-Romanesque reliquary of St. Servaas (12th cent.), in the form of a church, 5 ft. 9 in. in length, 19 in. in breadth, and 27 in. high. It is executed in gilded and enamelled copper, and embellished with filigree work and precious stones.

The *Church of Notre Dame*, or *Lieve Vrouwenkerk*, a late-Romanesque edifice of the 11th cent., has been disfigured by subsequent additions, especially the unsuitable vaulting of last century.

The principal attraction at Mastricht is the subterranean labyrinth of sandstone quarries which honeycomb the ***Petersberg** in

every direction, having been worked for upwards of a thousand years. A visit to them occupies 1½-2 hrs. We leave the town on the S. by the Peter's Gate, near which the chief guide (J. Dorlo) lives. After about 10 min. we pass the village of *Petersdorf*, with a conspicuous modern brick church, and in about 15 min. more arrive at the suppressed Servite monastery of *Slavanden*, now the property of a private club (Casino); admission, however, is seldom denied to strangers (refreshments, fine view). The entrance to the Petersberg is close by.

The Petersberg range, extending from Mastricht to Liège, is composed of a soft, yellowish, sandy and calcareous stone, or chalky tufa, which has been deposited by the water of the ocean, and contains numerous conchylia, fragments of coral, sharks' teeth, fossil turtles, bones of a gigantic marine monster resembling a crocodile, and other traces of its remote subaqueous origin. Many of these interesting fossils are preserved in the collection at Liège (p. 179), and others may be seen at the Athenæum at Mastricht. The so-called *orgues géologiques*, cylindrical openings of 1-7 ft. in diameter, and generally vertical, perforating the formation to a vast depth, and now filled with clay, sand, and rubble, are a singular phenomenon which has not yet been satisfactorily explained. It is conjectured that they were originally formed by submarine whirlpools, the action of which is known to produce circular orifices in rocks of much harder consistency, and that they were afterwards enlarged by the percolation of water.

The economical value of the stone consists in the facility with which it is sawn into symmetrical blocks, and in its property of hardening on exposure to the atmosphere. The galleries, which vary from 20 to 50 ft. in height, are supported by pillars averaging 15 ft. in diameter, left for the purpose. The first excavations are believed to have been made by Roman soldiers, and the same systematic mode of working has been observed ever since that period. *Guicciardini's* (p. xiii) description of the quarries three centuries ago is still applicable.

'Viscera montis scatent lapide quodam molli, arenoso, et parvo negotio sectili, cujus ingens assidue hic effoditur copia, idque tam accurata conservandi et montis et fodientium cura, tamque altis, longis, flexuosis, et periculosis quoque meatibus.'

The galleries constitute a vast labyrinth, of about 12 M. in length, and 7 M. in breadth, and are all so exactly similar in appearance, that their intricacies are known to a few experienced guides only. Most of the entrances are closed, as adventurous travellers have not unfrequently perished in the foolhardy attempt to explore the quarries alone. The dead bodies, which have occasionally been found in the more remote recesses, have been preserved from decomposition by the remarkable dryness of the air, and the lowness of the temperature. Thousands of names are rudely scratched on the pillars, and a genuine inscription of the year 1037

is even said to have been discovered. During the bloody wars of the 17th cent. the caverns were used as a place of refuge by the inhabitants of the surrounding districts.

One of the phenomena pointed out by the guides is the gradual formation of a small natural reservoir in the roots of a fossil tree, by the dropping of water from the branches, which still remain embedded in the ceiling, the intermediate part having been removed in the course of the excavations. A curious effect is produced by the guide leaving the party temporarily and carrying his torch into the side-galleries, from which its light shines into the central one from time to time. The soft, friable nature of the stone deadens every sound, so that his footsteps soon seem as if far in the distance.

The invariable temperature in the quarries is about 55° Fahr., and the change from the heat of a blazing sun to the coolness of the caverns is very perceptible.

Railway to Aix-la-Chapelle, Hasselt, and Antwerp, see R. 17.

To ROTTERDAM BY VENLO (140½ M.) by Dutch railway in 6½-7 hrs. (fares 11 fl. 60, 9 fl. 25, 5 fl. 80 cents). As far as Venlo the line runs towards the N., following the course of the Meuse, which however is rarely visible. Stations *Bunde*, *Beek-Elsloo*, *Geleen*, (14 M.) *Sittard* (Hôtel Hähnen), *Susteren* (from which a diligence runs several times daily in 1 hr. to the small town of **Maaseyck**, 5 M. distant, on the left bank of the Meuse, the birthplace of the brothers *Van Eyck*, to whom a handsome monument in marble was erected here in 1864; railway to Hasselt, see p. 150); then *Echt*, *Maasbracht*, and —

29½ M. *Roermond*, the junction of the Gladbach and Antwerp line (R. 18). — Next stations *Swalmen*, *Reuver*, *Tegelen*, and (44 M.) **Venlo** (p. 301). Thence to **Rotterdam**, see R. 49.

29. From Liège to Namur.

37½ M. RAILWAY in 1¼-2 hrs. (fares 4 fr. 80, 3 fr. 60, 2 fr. 40 c.; express 5 fr. 70, 4 fr. 30, 2 fr. 85 c.). This line is part of that from Cologne and Liège to Paris.

This part of the valley of the Meuse is remarkably picturesque and attractive. Bold cliffs, ruined castles, rich pastures, and thriving villages are passed in uninterrupted succession, while numerous coal-mines and manufactories with their lofty chimneys bear testimony to the enterprising character of the inhabitants. The whole district is densely peopled, the land well cultivated, and the scenery pleasantly diversified with hop-gardens, corn-fields, and meadows, but many of the prettiest points are unfortunately missed by the railway traveller. The quarries on both banks yield excellent marble.

Ougrée and *Seraing* (p. 183) are stations on the right, *Tilleur* and *Jemeppe* stations on the left bank of the river, all picturesquely situated, and possessing numerous manufactories and coal-mines.

7 M. *Flémalle*, a considerable village, where a branch-line, constructed mainly for goods-traffic, crosses the river.

Farther on, to the right, on a precipitous rock rising almost

immediately from the river, stands the château of *Chokier*, with its red tower and massive walls, dating partly from the last century. It is the ancient seat of the Surlet de Chokier family, a member of which was regent of Belgium for five months previous to the election of King Leopold. Then, at some distance from the river, on the left, the castle of *Aigremont*, with its white walls, rising conspicuously on the crest of a lofty hill, belonging to Count d'Outremont. It is said to have been originally erected by the Quatre Fils Aymon, four traditionary heroes of the middle ages. In the 15th cent. it formed the central point of the warlike exploits of William de la Marck, the 'Wild Boar of the Ardennes' (p. 201). To the left, opposite stat. *Engis*, stands the château of *Engihoul*, at the base of a limestone rock. In 1829 numerous fossil bones were discovered by Dr. Schmerling in the limestone rocks around Engis, which led him to the conclusion that a prehistoric race of human beings had once peopled this district. Stat. *Hermalle*, with a handsome château and park, is another picturesque spot, between which and Neuville the scenery is less attractive, and the banks are flatter.

14 M. *Amay*, a village at some distance from the river, possesses a Romanesque church with three towers. *Neuville*, a modern château, beyond which the scenery again becomes more picturesque, lies nearly opposite stat. *Ampsin*, where a ruined tower stands on the bank of the river. The train continues to skirt the hills on the left bank, of which no view is obtained.

18 M. **Huy,** Flem. *Hoey (*Aigle Noir*, 'pension' 6 fr.; *Mouton Bleu)*, is a town with 12,100 inhab., on the right bank of the Meuse (station on the left bank), at the mouth of the *Hoyoux*. The *Citadel*, constructed in 1822, but now condemned to demolition, rises from the river in terraces. The works are partially hewn in the solid rock, and command both banks of the river. The hills on the left bank are here $^1/_2$ M. distant from the river. The **Collegiate Church (Notre Dame)*, a fine structure in the most perfect Gothic style, was begun in 1311, but renewed after a fire in the 16th century, and recently restored. Handsome W. portal with good sculptures. In 1868 a statue by J. Geefs was erected on the promenade skirting the Meuse, to *Jos. Lebeau*, a Belgian statesman, born at Huy in 1794, one of the most zealous promoters of the election of King Leopold.

The abbey of *Neufmoustier*, founded by Peter the Hermit (d. 1115), formerly stood in one of the suburbs of Huy, and the great preacher of the Crusades was himself buried there. A statue has been erected to him in the garden of the old abbey. This was one of no fewer than seventeen religious houses which Huy possessed under the régime of the bishops of Liège, although the population of the town was then about 5000 only.

From Huy to Landen, 22$^1/_2$ M., in 1$^1/_4$-2$^1/_2$ hrs. (fares 2 fr. 75, 2 fr. 5, 1 fr. 40 c.). The train may be taken either at the station of *Statte* (see

below), a suburb on the left bank of the Meuse, or at *Huy-Tilleul*, to the S. of the town. The two stations, which are 1¼ M. apart, are connected by a bridge across the Meuse. — At (3¾ M.) *Moha*, with a ruined castle, the line begins to ascend the picturesque valley of the *Mehaigne*, a tributary of the Meuse. Stations: *Huccorgne; Fumal*, with an old castle; *Fallais*, with a Romanesque church, and the ruins of a castle destroyed by Louis XIV.; *Braives-Latinne*. The country now becomes flat. The last stations are *Avennes*, *Hannut*, *Avernas-Bertrée*. Then *Landen*, see p. 167.

From Huy to Ciney, 25 M., in 2½ hrs. (fares 3 fr. 5, 2 fr. 30, 1 fr. 55 c.). The trains start from Huy-Tilleul (see above). — The pleasing valley of the *Hoyoux*, which the line ascends, is also interesting for pedestrians. — 3¾ M. *Barse*. — 7 M. *Modave*, whence a visit may be paid to the Château of Modave, situated on a lofty rock, built by the Counts Marchin in the 17th cent., and now the property of M. Braconnier of Liège. Then, *Clavier-Terwagne*, *Avins-en-Condroz*, *Havelange*, *Hamois*, *Emptinne*. — *Ciney*, s. p. 162.

19½ M. *Statte*, a suburb of Huy on the left bank of the Meuse, and junction of the line from Landen to Ciney, which here crosses the river (see above, and comp. map).

20½ M. *Bas-Oha*, with an old castle now restored, and vineyards on the neighbouring hills. On the height opposite are the scanty ruins of the castle of *Beaufort*, destroyed in 1554.

25 M. **Andenne-Seilles.** On the left bank, where the railway-station is situated, lies the straggling village of Seilles, the last in the district of Liège. There are several lime-kilns here, and a château restored in the style of the 15th century. Opposite Seilles, and connected with it by means of an iron bridge, lies Andenne, with 7100 inhab., a busy town, with paper, fayence, and other manufactories. Down to 1785 a religious establishment of 32 sisters of noble family, who were not bound by any vow to abstain from matrimony, had existed here for upwards of a thousand years. It is said to have been founded by St. Begga, a daughter of Pepin of Héristal (p. 167), and the order was probably identical with that of the Béguines, who are also permitted to marry. The establishment was transferred to Namur by Emp. Joseph II.

29 M. *Sclaigneaux* is the station for *Sclayn*, a pretty village on the opposite bank. At stat. *Namèche*, another pleasant village in the midst of fruit-trees, the river is crossed by an iron bridge. On the opposite bank lies *Samson*, a village at the foot of a picturesque cliff of white limestone. Above Samson are situated a modern château and the ruins of a castle believed to date from the 12th cent. or earlier. Near it, in 1858, was discovered a Franconian burial-place, in which upwards of 250 skeletons with weapons and ornaments were found. A long breakwater here projects into the river in order to deepen the navigable channel. The rocks between Sclayn and Namur are not unlike the curious formations of the 'Saxon Switzerland'. On the left rises the château of *Moisnil;* then that of *Brumagne*, the property of Baron de Woelmont.

32 M. *Marche-les-Dames*, adjoining which are the ironworks of *Enouf*. The château of the Duc d'Arenberg, with its terraced gardens, peeping from amidst groups of trees on the rocky slope,

occupies the site of an abbey founded in 1101 by 139 noble ladies, the wives of crusaders who had accompanied Godfrey de Bouillon to the Holy Land.

37½ M. **Namur**, see p. 157.

30. From Liège to Aix-la-Chapelle.

34½ M. Railway to Verviers (15½ M.) in 35-60 min. (fares 1 fr. 80, 1 fr. 35, 90 c.; express one-fourth higher); from Verviers to Aix-la Chapelle (19 M.) in 40-65 min. (fares 5 fr. 25, 3 fr. 75, 2 fr. 65 c.). In the reverse direction: express from Aix-la-Chapelle to Liège 4 marks 60, 3 m. 40 pfennings; from Cologne to Liège 13 m. 70, 9 m. 90 pf.; from Cologne to Brussels 21 m., 15 m. 40 pf. (The German mark, worth 1s. Engl., is divided into 100 pfennings.) Between Verviers and Aix-la-Chapelle (and Cologne) several of the express trains have first-class carriages only, but in Belgium they always consist of the three classes. — At Herbesthal, the Prussian frontier-station, small articles of luggage are examined; but that in the luggage-van is not examined till the traveller arrives at Aix-la-Chapelle (or at Cologne, if booked to, or beyond Cologne).

The country traversed by the line between Liège and the Prussian frontier is remarkable for its picturesque scenery, busy manufactories, and pretty country-houses, while the engineering skill displayed in the construction of the line is another object of interest. This part of the line, 24 M. in length, cost upwards of 25 million francs. The picturesque stream which the line crosses so frequently is the *Vesdre*, and pleasant glimpses of its wooded banks are obtained on both sides of the train. The rock penetrated by most of the tunnels is a bluish limestone, frequently veined with quartz, and often used for building purposes. This is the most beautiful part of the journey between England and Germany, and should if possible be performed by daylight.

The Bergisch-Märkisch Railway also has a line between Verviers and Aix-la-Chapelle (1-1¼ hr.; fares 2 fr. 60, 2 fr. 15, 1 fr. 50 c.; or 2 m. 10, 1 m. 70, 1 m. 20 pf.). It diverges at stat. *Dolhain* (p. 193) from the Rhenish line, and near stat. *Welkenraedt* passes the *Eineburg*, or *Emmaburg*, once a country-residence of Charlemagne, where his secretary Eginhard is said to have become enamoured of the emperor's daughter Emma, whom he afterwards married. Near the next station *Montzen-Moresnet*, on the Belgian and Prussian frontier, is situated the neutral territory of *Moresnet*, a tract about 3 M. in length, and ½ M. in breadth, in which lie the valuable zinc-mines of the *Altenberg*, or *Vieille Montagne*, the property of a company whose works are near Liège. Station *Bleyberg*, then *Aix-la-Chapelle* (Templerbend-Station); see *Baedeker's Rhine*. Through-trains of the Bergisch-Märkisch Railway from Brussels to Düsseldorf go by this line (express from *Calais* to *Berlin*, viâ *Scherfede*, in 20¾ hrs.).

The train starts from the *Station des Guillemins* at Liège, crosses the handsome *Pont du Val Benoît*, passes stat. *Angleur* (junction of the *Ligne de l'Ourthe*, for which see p. 184), and crosses the *Ourthe* near its confluence with the *Vesdre*.

2½ M. **Chênée** (4400 inhab.), at the mouth of the Vesdre, is a busy manufacturing place with ironworks and the extensive zinc-foundry of the *Vieille Montagne Co.* — Branch-line to *Battice*.

4½ M. **Chaudfontaine** (**Grand Hôtel des Bains; Hôtel d'Angleterre*), a small and beautifully situated watering-place, attracts numerous visitors from Liège. The thermal spring (104° Fahr.) used for the baths is situated on an island in the Vesdre, which is connected with the bank by a handsome suspension-bridge. Chaud-

fontaine, like the German watering-places, boasts of a 'Cursaal' situated near the station, in the garden of which concerts are given in summer. From the back of the church a pleasant path, provided with seats, leads to the top of the hill (10 min.), which rises above the village and commands a fine view of the valley of the Vesdre.

On the rocks to the right, beyond the tunnel, is perched the turreted old castle of *Le Trooz*, which has been used for upwards of a century as a manufactory for boring gun-barrels. Beyond it is the station of the same name. Several other prettily situated châteaux are passed. Then (9½ M.) *Nessonvaux*.

13 M. **Pepinster**, with 2400 inhab., is the junction for Spa and Luxembourg (see R. 31). The name is said to be derived from 'Pepin's terre', the district having anciently belonged to the ancestors of Charlemagne.

Stat. *Ensival*, on the left, is almost a suburb of Verviers.

15½ M. **Verviers** (*Hôtel du Chemin de Fer*, *Hôtel d'Allemagne*, both at the station; *Pays-Bas*, in the town; *Railway Restaurant*, dear; *American Consul*, Mr. Geo. C. Tanner, Rue du Palais 21), with 39,300 inhab., is a town of modern origin, containing numerous extensive manufactories, which have flourished here since the 18th century. Cloth is the staple commodity of the place. Upwards of 390,000 pieces are manufactured annually in Verviers and the environs, about one-third of which is exported. Yarn is also spun here in considerable quantity. In the new part of the town, to the left of the approach to the station, is a handsome brick church in the Gothic style. Napoleon III. spent a night in the Hôtel d'Allemagne in 1870, when on his way as a prisoner to Wilhelmshöhe.

Beyond Verviers the train passes through seven tunnels and crosses several bridges within a short distance.

20½ M. **Dolhain** (*Hôtel d'Allemagne*), the last station in Belgium, a modern place, picturesquely situated in the valley of the *Vesdre*, occupies the site of the lower part of the ancient city of Limburg. On the height above it stands the conspicuous castle of *Limburg*, the ancestral seat of the ancient ducal family of Limburg, from which the counts of Luxembourg and the German emperors Henry VII., Charles IV., Wenceslaus, and Sigismund were descended. The castle belonged to the ancient capital of the fertile Duchy of Limburg, of which but few traces now remain. The city possessed a cathedral and five other churches, and occupied the entire breadth of the valley of Dolhain. In 1288 it was sacked by Duke John I. of Brabant after the Battle of Worringen, it was afterwards taken and pillaged at different times by the Dutch, the Spaniards, and the French, and was at length entirely destroyed by Louis XIV. in 1675. A number of well-built houses have sprung up within the walls of the ancient fortifications, from which peeps forth the old Gothic *Church of St. George*, containing a tabernacle of 1520. On a rocky eminence stands a small modern château.

From Dolhain a visit may be paid (1 hr.) to the interesting *Barrage de la Gileppe*, the road to which ascends the valley beyond Limburg for about 1/2 M., and then follows a lateral valley to the right. — The **Barrage de la Gileppe**, a triumph of modern engineering, was constructed in 1869-78 by Braive, Caillet, & Co., from a plan by the engineer *Bidaut* (d. 1868), for the purpose of forming a reservoir of pure, soft water for the use of the manufactories of Verviers. It consists of an immense embankment, 90 yds. long and 72 yds. thick at the base, and 256 yds. long and 16 yds. thick at the top, carried across a narrow part of the valley of the *Gileppe*. The lake or reservoir thus formed is about 150 ft. in depth, covers an area of 200 acres, and contains 2,700,000,000 gals. of water. It is connected with Verviers by an aqueduct, 5 1/2 M. long, built by *Moulan*. On the top of the embankment couches a colossal lion, 43 ft. in height, constructed by Bouré with 243 blocks of sandstone. The total cost of these waterworks amounted to five million francs. — On the way back Limburg may be visited.

25 M. **Herbesthal**, the first Prussian station, is the junction for *Eupen* (train in 1/4 hr.). The custom-house formalities cause a detention of about 10 min. here. Beyond stat. *Astenet*, the train crosses the *Göhl Valley* by a viaduct of seventeen double arches, 125 ft. in height. Beyond (30 M.) *Ronheide* it descends an incline to —

34 1/2 M. **Aix-la-Chapelle** (see *Baedeker's Rhine*). Railway thence to *Mastricht*, see R. 17; to *Cologne*, *Düsseldorf*, etc., see *Baedeker's Rhine*.

31. From Pepinster to Spa and Luxembourg.

89 1/2 M. Railway from Pepinster to *Spa* (7 1/2 M.) in 1/2 hr. (fares 95, 70, 50 c.); from Spa to *Luxembourg* (82 M.) in 5 hrs. (fares 11 fr. 70, 8 fr. 10, 5 fr. 40 c.). Express fares 1/4th higher. Belgian state-railway as far as *Trois Vierges* or *Ulflingen*, and afterwards the Alsace-Lorraine and Luxembourg line. — Seats on the top of the carriages pleasant in fine weather.

Pepinster, see p. 193. The valley of the *Hoëgne*, which the railway ascends, is enclosed by picturesque and wooded hills, and enlivened by a succession of country-houses, gardens, and manufactories. Near (3 M.) *Theux*, a small town with several cloth-factories and ironworks, rises a hill laid out in pleasure-grounds, to the left, in which stands the extensive ruined castle of *Franchimont*, destroyed as early as 1145 by a Bishop of Liège. The last proprietor is said to have been a robber-knight, who possessed vast treasures buried in the vaults beneath his castle, where they remain concealed to this day. The tradition is gracefully recorded by Sir Walter Scott in his lines on the Towers of Franchimont, —

'Which, like an eagle's nest in air,
Hang o'er the stream and hamlet fair.
Deep in their vaults, the peasants say,
A mighty treasure buried lay,
Amass'd through rapine and through wrong
By the last lord of Franchimont'.

5 M. *La Reid*, where the small river *Chawion* (picturesque valley, 2 1/2 M. from La Reid) flows into the Hoëgne.

7 1/2 M. **Spa.** — **Hotels.** Hôtel de Flandre, Rue du Vauxhall; Hôtel d'Orange, Rue Royale; Hôtel des Pays Bays, Rue du Marché; Grand

HÔTEL BRITANNIQUE, Rue de la Sauvenière; HÔTEL DU MIDI, Avenue du Marteau, R. 3 fr., D. 4½ fr.; HÔTEL DE BELLEVUE, same street; HÔTEL DE L'EUROPE, Rue de la Sauvenière; HÔTEL BAAS, Place Royale; HÔTEL DE YORK, Rue de la Sauvenière; HÔTEL DU PALAIS ROYAL, Rue du Marché; HÔTEL LEROY-TAYLOR, Rue du Marteau; HÔTEL ROYAL, Place Pierre le Grand; HÔTEL DE PORTUGAL, Place Royale; HÔTEL DE LAEKEN, Rue du Marché; HÔTEL DES ETRANGERS, Rue du Marché; HÔTEL VICTORIA, Rue Louise; HÔTEL DU LOUVRE (with restaurant), Rue d'Amontville; HÔTEL DES DEUX FONTAINES, Place Pierre-le-Grand; HÔTEL DE COLOGNE, Rue du Fourneau; HÔTEL DES QUATRE SAISONS (with restaurant), Rue Royale; HÔTEL DE LA CHAINE D'OR, Rue du Marteau; HÔTEL DU NORD, Rue de la Cascade; HÔTEL DE LONDRES, Rue du Marteau. Table d'hôte generally at 5 o'clock. — Omnibuses from the principal hotels are in waiting at the station.

Restaurants. *Casino*, see p. 196; at most of the above-named hotels; others at the *Géronstère*, the *Sauvenière*, and *Barisart*, all dear.

Carriages. There are three kinds of carriages: those with one horse and seats for two persons; those with one horse and seats for three; and others with two horses. The following are the fares for these different vehicles: '*Tour des Fontaines*' (a visit to the different springs: 2 hrs.) 6, 8, 10 fr.; to *Sart* and *Francorchamps*, returning viâ *Sauvenière* (3½ hrs.), 12, 14, 18 fr.; *Theux* and *Franchimont* (2½ hrs.) 8, 10, 12 fr.; *Grotte de Remouchamps* (3 hrs.) 18, 20, 25 fr.; *Cascade de Coo* (3 hrs.) 16, 18, 25 fr., viâ Stavelot 18, 20, 30 fr.

Horses. Ponies ('bidets'), of a peculiar variety and as sure-footed as asses or mules, are much used; ride of 2 hrs. 5 fr.; each additional hour 2 fr.; *Grotte de Remouchamps* 15 fr.; *Cascade de Coo* 15 fr.; etc.

Visitors' Tax. Since the suppression of gaming the directors of the baths have exacted the following charges from frequenters of the Casino, the general resort of visitors: 1 pers. for 8 days 9, 2 pers. 16, 3 pers. 22 fr.; for 15 days, 17½, 30, or 41½ fr.; for the season 50, 79, or 100 fr. Day-tickets 1½ fr. each. Chair at the concerts, for non-subscribers, 25 c.; arm-chair 50 c.

Concerts. In the Promenade de Sept Heures in the afternoon from 1.30 to 3.30, and in the evening from 6.30 to 8.30 (50 c.; see below). No music in the forenoon, when visitors walk in the woods or frequent the baths.

English Church Service, in the handsome English Church in the Boulevard des Anglais, opened in 1876; Sunday services at 8. 30, 11. 30, and 7; daily at 8. 30 a. m.

Spa (820-1080 ft. above the sea-level), a small, attractive-looking town with 6500 inhab., prettily situated at the S. base of wooded heights, consists, like other watering-places, chiefly of hotels and lodging-houses, while numerous shops and bazaars with tempting souvenirs and trinkets, a pleasure-seeking throng in the promenades, and numbers of importunate valets-de-place and persons of a similar class, all combine to indicate that character which occasioned the introduction of its name into the English language as a generic term. This, the original and genuine 'Spa', the oldest European watering-place of any importance, has flourished for a century and a half, and was the Baden-Baden of the 18th century, the fashionable resort of crowned heads and nobles from every part of Europe. Peter the Great was a visitor here in 1717, Gustavus III. of Sweden in 1780, the Emp. Joseph II. and Prince Henry of Prussia in 1781, and the Emp. Paul, when crown-prince in 1782; to whom might be added a long list of members of the noble families of England, France,

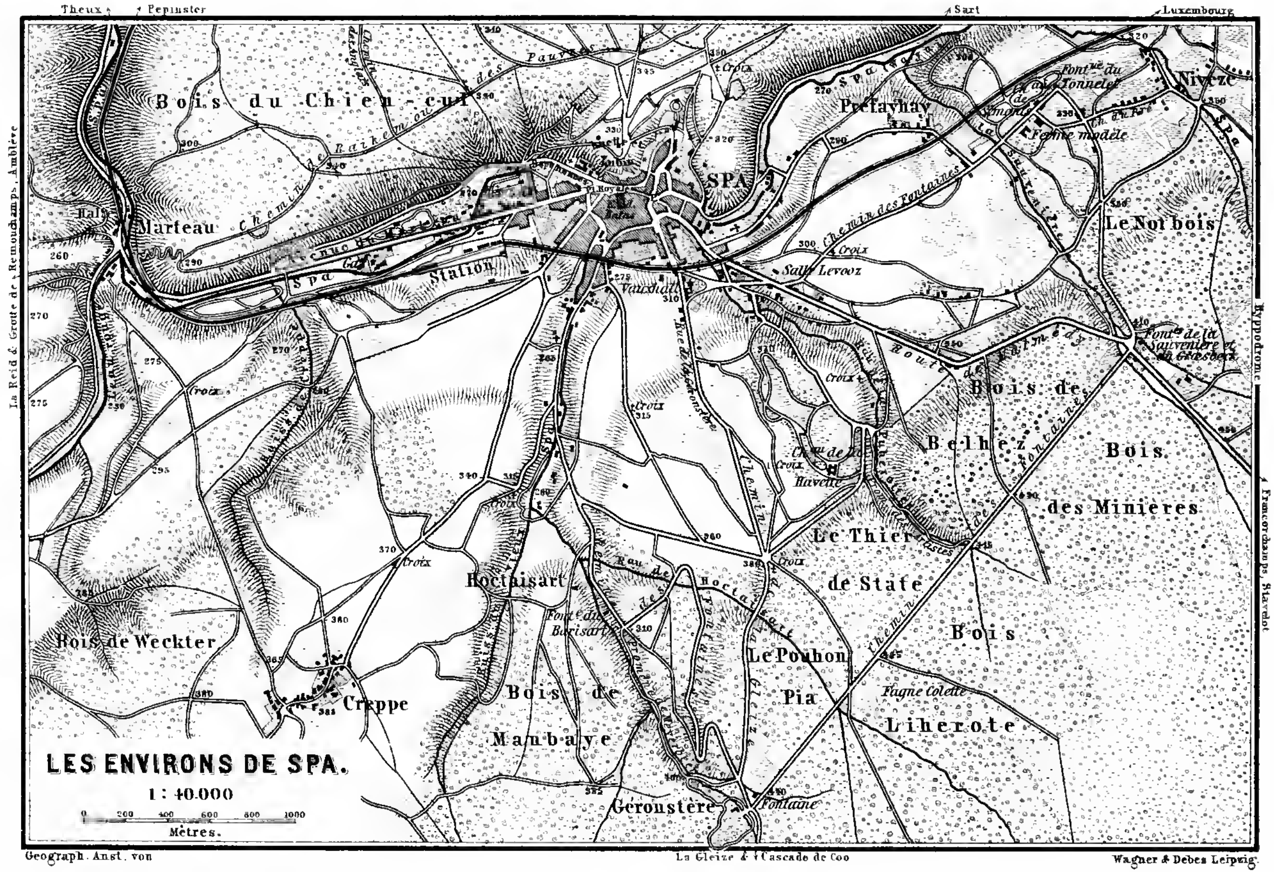
Germany, and still more distant countries, who have patronised Spa and benefited by its waters. After the French Revolution its prosperity began to decline, but it has of late regained much of its popularity, and many new buildings have accordingly sprung up. It is now frequented by upwards of 20,000 visitors annually, nearly half of whom are Belgians. The pretty painted and varnished woodwares offered for sale everywhere are a speciality of Spa ('bois de Spa').

The town is entered from the station by the Avenue du Marteau (p. 197), which leads to the *Place Royale.* The new and imposing *Etablissement de Bains* situated here is admirably fitted up (open from 6 a.m. to 6 p.m.; baths from 1 fr. 30 c. to 6 fr.). Near it, in the Rue Royale, is the *Casino*, corresponding to the 'Cursaal' of German baths, containing ball, concert, reading, and dining rooms (see above).

In the Place Pierre-le-Grand, in the centre of the town, and nearly opposite the Casino, is situated the chief of the sixteen mineral springs, called the *Pouhon* (the Walloon word *pouhir* = *puiser* in French, and *pouhon* = *puits*, or well). The pump-room erected here in 1820 has been replaced lately by a more handsome edifice with covered promenades, conversation-rooms, etc. The bronze bust of the emperor was presented by the Russian Prince Demidoff in 1853. The water of this spring (50° Fahr.), which is perfectly clear, and strongly impregnated with iron and carbonic acid gas, possesses tonic and invigorating properties, and is largely exported to all parts of the continent, to England, and to the E. and W. Indies. Other equally powerful springs in the neighbourhood are not used by the public.

The favourite lounge of visitors in the afternoon and evening is the *Promenade de Sept Heures*, shaded by magnificent old elms (unfortunately seriously injured by a storm in 1876), where a good band plays (p. 195). The Place Royale (see above), immediately adjoining the promenade, is also much frequented. During the concerts a charge of 50 c. is made for admission to the Promenade de Sept Heures. — Pleasant paths diverging from the promenades ascend the neighbouring hills, leading through the woods to fine points of view. Opposite the music-pavilion of the Place Royale is an entrance to the *Montagne d'Annette et Lubin*, with a café.

The various springs in the environs are most conveniently visited in the following order in 2½-3 hrs. *(le tour des fontaines).* We first follow, passing the Pouhon on the right, the broad Rue de la Cascade, which is embellished by a fountain with genii, by Jaquet. The prolongation of this street, which leads uphill, and is named Rue de la Sauvenière, is crossed by the railway, just after quitting the town. We now follow the high-road (the Sauvenière, 1½ M.; Francorchamps, 5 M.), which is pleasantly shaded by elms, to a point about ¼ M. beyond the *Salon Levoz*, an old gambling-house, with


Theux
Pepinster
Sart
Luxembourg
Hyppodrome
Francorchamps, Stavelot
La Gleize & Cascade de Coo
La Reid & Grotte de Remouchamps, Amblève
Bois du Chien-cui
Marteau
Station
Spa
SPA
Préfayhay
Nivèze
Le Neubois
Ferme modèle
Chemin des Fontaines
Salle Levooz
Vauxhall
Bois de Belhez
Bois des Minières
Le Thier
Bois de Staté
Route de Malmédy
Hoctaisart
Bois de Weckter
Creppe
Bois de Manbaye
Géronstère
Le Pouhon Pia
Fagne Colette
Bois Liherote
Fontaine
LES ENVIRONS DE SPA.
1 : 40.000
Mètres.
Geograph. Anst. von
Wagner & Debes Leipzig

a garden. Here we turn to the left into an avenue, which leads in 20 min. (on the left a retrospective view of Spa) to the *Tonnelet* (250 ft. higher than the Pouhon), a spring now less in vogue that formerly. — The high-road continues to ascend to the right, through forests of birch and pine, to the (20 min.) *Sauvenière* (Restaurant, dear), situated 460 ft. above the Pouhon, on the road from Spa to Francorchamps and Malmédy. Close to it is the *Groesbeck* spring, surrounded with pleasant plantations, where a monument was erected in 1787 by the Duc de Chartres (Louis Philippe), to commemorate the fact that his mother, the Duchess of Orleans, was cured of a serious illness by the waters of La Sauvenière. At the Fontaine de Groesbeck, women are frequently observed devoutly drinking the water on their knees, thus showing their simple faith in its miraculous virtues. Opposite the Restaurant de la Sauvenière a promenade leads at a right angle from the high-road to the (1/2 hr.) *Géronstère* (Restaurant), situated 470 ft. higher than the Pouhon, and also reached (2 1/2 M.) by a direct road from Spa. (Leaving the Place Pierre-le-Grand by the church on the right, we pass the Hôtel de Flandre and ascend the Rue du Vauxhall; about 100 yds. from the railway, we observe, on the left, the former gambling-house of *Vauxhall*, beyond which the road is called the Rue de la Géronstère.) — The *Géronstère Spring* was formerly the most celebrated. Its properties were tested by Peter the Great, whose physician extols them in a document still preserved at Spa. — The high-road continues southwards, viâ Gleize, to the (5 1/2 M.) Waterfall of Coo (p. 199). In returning to Spa from the Géronstère we soon strike a pleasant footpath on the left, leading in 20 min. to the *Barisart* (165 ft. above the Pouhon), which was not enclosed till 1850 (restaurant). Thence to Spa about 1 M.

A beautiful level promenade is afforded by the *Avenue du Marteau*, a road flanked with a double avenue, and bordered here and there with well-built houses. It leads from the Place Royale to the E., following the course of the *Wayai*, to (1 3/4 M.) the village of *Marteau*.

Excursions. *Franchimont*, see p. 194; *Cascade de Coo*, see p. 199; *Grotte de Remouchamps*, see p. 200; *Amblève*, see p. 201.

Beyond Spa the Luxembourg line at first runs towards the E., traversing a hilly and partially wooded district, and afterwards turns to the S. (views to the left). 15 M. (from Pepinster) *Hockai;* 17 M. *Francorchamps*. Farther on, a fine view of Stavelot is obtained.

22 1/2 M. **Stavelot** *(Hôtel d'Orange)*, a busy manufacturing town with 4100 inhab., on the *Amblève*, which was the seat of abbots of princely rank and independent jurisdiction down to the Peace of Lunéville in 1801. The Benedictine Abbey was founded as early as 651, and its possessions included Malmédy, which has belonged to Prussia since 1815. Part of the tower only of the Romanesque ab-

bey-church is now extant. The parish-church contains the **Châsse de St. Remacle*, Bishop of Liège 652-62, a reliquary of embossed copper, gilded, enamelled, and adorned with jewels. The niches at the sides are filled with statuettes of the Twelve Apostles, St. Remaclius, and St. Lambert, in silver, executed in the 14th century.

About 5 M. to the N.E. of Stavelot (diligence twice daily, crossing the Prussian frontier halfway), in a pretty basin of the *Warche*, lies the Prussian district-town of **Malmédy** *(Cheval Blanc; Hôtel des Etrangers)*, the capital of a Walloon district which formerly belonged to the independent Benedictine abbey of Malmédy-Stavelot, and was annexed to Prussia in 1815. The abbey-church, originally in the Romanesque style, and the abbey-buildings, which are occupied by public offices, form an extensive pile. French is still spoken by the upper classes, and the Walloon dialect by the lower throughout the district (about 10,000 inhab.).

The line here follows the valley of the Amblève. 25½ M. *Trois Ponts* (Auberge des Ardennes), a small village named after its three old bridges (over the Amblève, over the Salm, and over another brook), and situated behind precipitous rocks through which the railway passes. Excursion from Trois Ponts down the valley of the Amblève, see pp. 199-201.

The line now enters the picturesque ravine of the *Salm*, passes through a tunnel, and follows the left bank of the stream. 29½ M. *Grand-Halleux;* 33 M. *Viel-Salm*, at some distance from the village (*Hôtel Bellevue) of that name; interesting slate-quarries in the environs. Farther on, to the right, is the ruined castle of *Salm*, the ancestral seat of the princely family of that name. The line now quits the valley of the Salm, passes (37½ M.) *Bovigny-Courty* (diligence once daily to Houffalize, p. 185), and at (40 M.) *Gouvy* crosses the watershed between the Meuse and Moselle, which is at the same time the Luxembourg frontier.

46 M. *Trois-Vierges*, Ger. *Ulflingen*, the frontier-station of Luxembourg, lies in the valley of the *Wolz*. The Luxembourg railway, under German management, begins here. Picturesque scenery.

49½ M. *Maulusmühle*. A pleasant walk may be taken hence to the next station. — 52 M. *Clervaux*, a picturesquely situated place (Hôtel Köner) to the E. of the line, with an old castle, visible from the line before and after the passage of the tunnel, but not from the station. The castle was formerly in the possession of the Seigneurs de Lannoy, the most famous of whom was Charles V.'s general, Charles de Lannoy, the conqueror of Francis I. at the battle of Pavia. The interior has been modernised. — 58 M. *Wilwerwiltz;* to the left is the ruined castle of *Schieburg*. — 61½ M. *Kautenbach*, at the confluence of the *Wilz* and the *Wolz*. — 64 M. *Goebelsmühle*, at the confluence of the Wolz and the *Sure*, or *Saur*. The finest scenery on the line is between this point and the next station. On the left rise the imposing ruins of the castle of *Burscheid*, below which is a tunnel. — 66 M. *Michelau*, whence a visit may be paid

to Burscheid (1/2 hr.). — 71 M. **Ettelbrück** *(Hôtel du Luxembourg)*, a small town, pleasantly situated at the confluence of the *Warche* and the *Alzette*. Fine view from the Herrenberg.

BRANCH-LINE (in 10 min.) from Ettelbrück to (2 1/2 M.) **Diekirch** (**Hôtel des Ardennes*, 'pens.' 5 fr.), a small town prettily situated on the Sure. — Pleasant excursion to **Vianden** (**Hôtel du Luxembourg*), 8 M. to the N. of Diekirch, in the valley of the *Our*. The little town is picturesquely commanded by an imposing ruined castle of the counts of Nassau. The elegant decagonal castle-chapel was restored in 1849. The parish-church contains tombstones of the 15th and 16th centuries.

FROM DIEKIRCH TO WASSERBILLIG (*Trèves*), 30 M., railway in 1 3/4-2 1/2 hrs. (to Trèves 1/2-3/4 hr. more). — The train ascends the valley of the *Sure*. 2 1/2 M. *Bettendorf;* 6 M. *Reisdorf;* 13 M. *Bollendorf*. — 17 1/2 M. **Echternach** (**Hôtel du Cerf*), a great resort of pilgrims, noted for the singular 'Leaping Procession' which takes place every Whit-Tuesday. The abbey of Echternach enjoyed independent jurisdiction down to 1801. The church was consecrated in 1051; the nave and aisles are separated by a series of alternate columns and pillars, the former of which are distinguished by their lightness and the beauty of their capitals. — 22 1/2 M. *Rosport;* 26 M. *Born*. — 30 M. *Wasserbillig*, at the confluence of the Sure and the Moselle, see p. 166.

At Ettelbrück the train enters the valley of the *Alzette*, which is at first narrow and picturesque, and follows it to Luxembourg. 73 M. *Colmar-Berg*, at the confluence of the Alzette and *Attert*, with an old castle of the Counts of Nassau; 74 1/2 M. *Kruchten*. 78 M. *Mersch* (Petite Croix d'Or), at the confluence of the *Eisch*, *Mamer*, and Alzette, the valleys of which afford pleasant excursions. Thus to the W. are the château of *Hollenfels* and the ruined monastery of *Marienthal* in the valley of the Eisch, and the handsome château of *Schönfels* in the valley of the Mamer; while to the E. lie the château and park of *Meysemburg*, the property of Prince Arenberg, and the picturesquely situated little town of *La Rochette*. — 80 M. *Lintgen;* 83 M. *Lorentzweiler;* 85 M. *Wolferdange;* 87 M. *Dommeldange*, and —

89 1/2 M. **Luxembourg,** see p. 165.

32. The Valley of the Amblève.

From *Trois-Ponts* down to *Comblain-au-Pont* a pleasant walk of 1 1/2 days. Quarters for the night at *Remouchamps*.

The **Amblève,** Ger. *Amel*, rises in several branches on the Hohe Veen, and on the Belgian frontier receives the waters of the *Warche* on which Malmédy (p. 198) is situated. Below Trois-Ponts the river has worn for itself a deep passage through the plateau of the Ardennes, and its valley is wilder and grander at places than that of the Ourthe (p. 184).

Trois-Ponts, a station on the Spa and Luxembourg line, see p. 198. A little way from the station, on this side of the first bridge, a finger-post indicates the road to Coo, which the traveller follows without crossing the stream (the path on the bank of the river is a short cut). At the (1 1/2 M.) bridge of *Coo* a view is suddenly obtained of the beautiful ***Waterfall of Coo,** with its picturesque and mountainous environs. Part of the Amblève is here precipitated through two artificial gaps in the rock, made during

last century, while the rest of the water flows past the openings and reaches the bottom of the rocks by a circuitous course of 3 M. Near the waterfall is the *Hôtel de la Cascade*, with a terrace and pavilion. (From Spa to Coo direct 10½ M., passing the Géronstère spring, p. 197, *Cour*, and *Roanne*.)

Below Coo the road follows the narrow main valley for about 1 M., and then ascends the hill. At the point where the road divides, we take the branch to the left, which leads to *La Gleize* (Inn of Veuve Delvenne); the arm to the right leads to Roanne (see above). Beyond La Gleize the road traverses the wood, passes the chapel of *Ste. Anne* and the farm of *Froidcourt* (on the hill beyond the Amblève rises the old castle of *La Veaux Renard*), and leads to *Stoumont* (Hôtel du Val de l'Amblève), 6 M. from Coo. The road descends, commanding a fine view of the wild and sombre valley as far as *Targnon*, which rises on an almost isolated hill, and of the still wilder ravine of the *Lienne* opposite. Woods are now occasionally traversed. About 4½ M. from Stoumont is the **Fond des Quarreux**, a wild rocky basin, where the course of the Amblève is obstructed by innumerable masses of rock of all sizes. The villages of *Quarreux* and (1¼ M.) *Sedoz* are next reached. Opposite the village of *Nonceveux*, before the river makes a sharp bend towards the W., the *Dauneux* is seen issuing from a gloomy gorge on the right. (Ascending the course of this stream, and passing a small farm-house, the traveller may in 5 min. reach the **Chaudière*, a small but interesting waterfall.) The road now runs nearly in the same direction as the Amblève, which forms a wide circuit round the hill rising towards the S. A considerable saving is effected by following the road which ascends the lofty slope to the right, opposite the mouth of the Dauneux. Fine retrospect from the top. The latter route soon descends (at the cross-roads bear to the right) and leads to the new road from Spa (10½ M. distant), by which (13½ M. from Stoumont) Remouchamps is soon reached.

Remouchamps (**Hôtel des Etrangers*, 'pension' 5 fr.), one of the prettiest spots in the valley of the Amblève, is suitable for a prolonged stay. Farther up, the ancient and still inhabited château of *Mont-Jardin*, loftily situated on the opposite bank, peeps down from amid dense foliage. The stalactite *Grotto* is the chief attraction at Remouchamps, and should be visited by those who have not seen the finer caverns of Han-sur-Lesse (p. 163). The entrance adjoins the Hôtel des Etrangers (admission 2 fr.; costume for ladies 1½ fr.; trifling fee to the guide, extra). The grotto consists of an upper and a lower part, to which last a flight of steps descends, and it is traversed by a brook. Another peculiarity which the limestone basin of Remouchamps has in common with other similar districts is the disappearance of almost all the streams in the neighbourhood, towards the N., in subterranean clefts or 'entonnoirs' (funnels), locally called 'chantoirs'. The largest of these is the *Entonnoir of Adseux*,

3 M. north of the village. The traveller follows the road as far as the village of *Dreigne*, where a boy had better be taken as a guide. That the brook which disappears in the entonnoir is the same which re-appears near Remouchamps has frequently been proved by the experiment of throwing in various objects and observing them emerge at the other end.

Below Remouchamps, and also on the right bank of the Amblève, lies *Sougne*, at the base of the cliff called '*Heid des Gattes*' (goats' rock). The road then crosses the river and passes the (1 M.) ancient church of *Dieupart*, the parish-church of *Aywaille* (*Hôtel du Luxembourg; Hôtel de la Pie), a pleasant village, $^1/_2$ M. farther, rebuilt since its destruction during the battles between the French and Austrians here in 1794. The river is crossed here by a neat suspension-bridge, a little to the N. of which, up the hill, a finger-post indicates the road to the left to the village and ruin of *Amblève*, 1 M. farther. The insignificant ruins are chiefly interesting from their association with the mediæval legend of the *Quatre Fils Aymon*, who are said to have resided here, and with the 'Wild Boar of the Ardennes', who once occupied the castle, and was beheaded at Mastricht in 1485. The keys of the castle are kept at the village. The exploits of this adventurer are admirably depicted by Sir Walter Scott in his 'Quentin Durward'. His true history is as follows: —

William de la Marck, the scion of a noble family of Westphalia, born about 1446, was educated by Louis de Bourbon, Bishop of Liège. The bravery, or rather ferocity, of his character, procured for him at an early age the sobriquet of the 'Wild Boar of the Ardennes'. Having been censured by the bishop's chancellor on one occasion, he slew that officer, almost before the eyes of his benefactor, and was banished in consequence. William now sought an asylum at the court of Louis XI. of France, where he planned a revolt in the Bishop's dominions, and received money and troops for the enterprise. On his arrival in the Province of Liège, he entrapped the unfortunate Bishop into an ambuscade, and slew him with his own battle-axe. The Liégeois, ever prone to rebellion, now created William their commander-in-chief. He next invaded Brabant, but having been defeated by Archduke Maximilian, he returned to Liège, and allied himself with René of Lorraine against Austria. Maximilian now had recourse to treachery. He bribed Frederick of Horn, William's friend, to betray him. The 'Wild Boar' thus fell into the power of the Anstrians, and was conducted to Mastricht, where he terminated his blood-stained career on the scaffold at the age of 39 years. He died bravely, as he had lived, meeting his merited fate with composure.

At *Martinrive*, $^3/_4$ M. farther, the traveller may cross the river by boat and follow the road from Aywaille in the valley, which again contracts. The river, which becomes navigable at Remouchamps, now presents a busy scene, the barges being used for the transport of stone quarried here. At (1$^1/_2$ M.) *Halleux*, on the right, is '*Li trawée* (trouée) *roche*', a rock undermined by the river. To the right, farther on, is the huge furrowed limestone cliff called the *Belle Roche*. At *Douflamme* the Amblève falls into the *Ourthe*. The road turns to the left and crosses a new bridge to the railway-station of (3 M.) *Comblain-au-Pont* (p. 184), 9 M. from Remouchamps.

HOLLAND.

(*Preliminary Information*, see p. xxi.)

33. From Flushing to Breda.

61 M. Railway in 2¼-2¾ hrs. (fares 5, 4, 2½ fl.).

The Flushing Route, opened in 1875, has become one of the most popular ways of reaching the Continent. Railway from London (Victoria, Holborn Viaduct, or Ludgate Hill Station) to Queenborough in 1¾ hr.; steamer thence to Flushing in 8-9 hours. The steamers are large and comfortable. Through-tickets are issued on this route to all the large towns in Holland, Belgium, Germany, etc.

Flushing, Dutch *Vlissingen (Duke of Wellington; Hôtel du Commerce)*, a seaport-town with 11,000 inhab., once strongly fortified, is situated on the S. coast of the island of Walcheren, at the mouth of the Schelde, which is here nearly 3 M. broad. The quays and docks, near the railway-station, have recently been much extended, the Dutch government hoping by this means to attract to Holland part of the Antwerp trade.

After the Gueux had taken Briel, Flushing was the first Dutch town which raised the standard of liberty (in 1572). Admiral de Ruyter, the greatest naval hero of the Dutch, was born here in 1607 (d. 1676). He was the son of a rope-maker, but his mother, whose name he assumed, was of noble origin. His greatest exploit was the ascent of the Thames with his fleet in 1667, when he demolished fortifications and vessels of war, and threw London into the utmost consternation. A few weeks afterwards, however, peace was declared at Breda, and the achievements of the Admiral were thus terminated. A monument was erected to his memory in 1841 near the harbour. Flushing was also a place of some importance during the Napoleonic wars. It was bombarded and taken by the English fleet under Lord Chatham in 1809, on which occasion upwards of a hundred houses, the handsome town-hall, and two churches, were destroyed. This was the sole and useless result of the English expedition to the island of Walcheren, undertaken by one of the finest British fleets ever equipped, the object of which was the capture of Antwerp. — A monument to the poet *Jacob Bellamy* (1757-86), a native of Flushing, has also been erected here.

In 1559 Philip II. embarked at Flushing, never again to return to the Netherlands. He is said to have been accompanied thus far by Prince William of Orange, and to have reproached him with having caused the failure of his plans. The prince pleaded that he had acted

in accordance with the wishes of the States, to which the disappointed monarch vehemently replied: '*No los Estados, ma vos, vos!*'

From Flushing a steamer plies several times daily to *Terneuzen* (p. 10), in 1½ hr.

Opposite Flushing, on the left bank of the Schelde, rises *Fort Breskens*, which commands the mouth of the river.

4 M. **Middelburg** (**Hôtel Nieuwe Doelen; Hôtel de Abdij; Hôtel de Flandre*, R. and B. 1½ fl.), the capital of the Province of Zeeland, with 16,100 inhab, and the birthplace of Zach. Janssen and Hans Lipperhey, the inventors of the telescope (about 1610). The town is connected with Flushing by means of a canal. The large *Prins Hendriks Dok* was opened in 1876.

In the market-place rises the handsome late-Gothic Town Hall, erected about the year 1600 by one of the *Keldermans*, an artist-family of Malines; the tower, however, which is 180 ft. high, dates from 1507-13. The façade is adorned with 25 statues of counts and countesses of Flanders and Zeeland.

Interior. The old 'Vierschaar', or court-room, on the first floor, is lined with fine panelling of the 16th century. — On the upper floor is the Municipal Museum, containing portraits of *John* and *Cornelius Evertsen*, two Dutch naval heroes, who fell fighting against the English in 1666, and of other members of the same family; also tankards and banners of the old guilds, documents, pictures, etc. Among the documents is a charter granted to Middelburg in 1253, by the German king William of Holland, the oldest existing deed in the Dutch language.

The *Zeeuwsch Genootschap der Wetenschappen* possesses a very interesting collection of Roman and other antiquities; a portrait of Ruyter by Ferd. Bol, and various reminiscences of the great admiral; the earliest telescopes, made by Zach. Janssen and Hans Lipperhey (see above); Zeeland coins; and maps, plans, and drawings relating to Zeeland ('Zeelandia illustrata').

The *Abdij* (abbey) was built in the 12th, 14th, and 15th cent., and restored after a conflagration in 1568; in the court is a door in the Renaissance style. The interior is now occupied by the Provincial Council. The large hall contains some fine tapestry representing the battles between the maritime provinces and the Spaniards, executed at Middelburg at the end of the 16th cent., by *Jan de Maeght*. — The *Nieuwe Kerk*, once the abbey-church, contains the monuments of John and Cornelius Evertsen (see above), and that of William of Holland (d. 1256), who was elected German emperor in 1250. — The town possesses a few picturesque old houses, such as 'De Steenrots', of 1590, and 'De Gouden Zon', of 1635.

From Middelburg an omnibus (1 fl.; one-horse carr. 4, two-hors 6-7 fl.) runs twice daily to (9½ M.) **Domburg** (**Bad-Hôtel; *Schuttershof*), a small bathing-place, frequented by Germans, Dutchmen, and Belgians. Pleasant walks in the neighbourhood.

Beyond (6½ M.) *Arnemuiden*, the train crosses *Het Sloe*, an arm of the Schelde, by an embankment connecting the islands of Zuid-Beveland and *Walcheren*. 12½ M. *'S Heer-Arendskerke*. The line now traverses a fertile district.

15½ M. **Goes** *(Hôtel Zoutkeet)*, or *Tergoes*, the capital (16,500 inhab.) of the island of *Zuid Beveland*, with valuable archives, and an ancient château of Countess Jacqueline of Bavaria, called the Oosteinde, now an inn. The train commands a view of the lofty Gothic church, consecrated in 1422, with a tower over the centre of the transept. The Court Room in the Hôtel de Ville is fitted up in the Louis XV. style, and contains paintings in grisaille by J. Geeraerts.

19 M. *Biezelinge;* 21 M. *Vlake;* 22½ M. *Kruiningen*, where the *Zuid-Beveland Canal* is crossed; 27 M. *Krabbendijke;* 28½ M. *Rilland-Bath.* To the right rises *Fort Bath* (p. 148). The train now quits the province of Zeeland (p. 147), and crosses the *Kreek Rak* (p. 148), an arm of the Schelde now filled up. 34½ M. *Woensdrecht.*

38½ M. **Bergen op Zoom** (*Hof van Holland; Prins van Luyk*), the capital (10,300 inhab.) of a province which came into possession of the Elector Palatine by marriage in 1722, but reverted to Holland in 1801. The strong fortifications, constructed by Coehorn, the famous Dutch general of engineers, were dismantled in 1867. The Stadhuis contains several portraits of Margraves of the province, and a fine chimney-piece ef the 16th cent., formerly preserved in the markgrave's palace, which is now used as barracks. The church was enlarged in the 15th cent., but never completed; it now possesses two transepts, but no choir.

42 M. *Wouw.* — 46½ M. *Roosendaal*, the junction for the lines to Rotterdam and Antwerp (R. 16). — 55 M. *Etten-Leur.*

61 M. **Breda,** see p. 302.

34. Rotterdam.

FROM LONDON TO ROTTERDAM viâ *Harwich* in 16-20 hrs. (sea-passage 12-14 hrs.); fares 26, 21, 15*s.*; return-tickets, available for one month, one fare and a half. Tickets issued at Bishopsgate station, and at the chief stations of the Great Eastern Railway at the same fares. Passengers may also book from *any* station on the G.E.R. to Rotterdam at the above fares, on giving 24 hrs. notice to the station-master. Steamer daily in summer, Sundays excepted. Through-tickets to the principal towns of Belgium, Holland, and the Rhineland are also issued by this company.

The *General Steam Navigation Co.'s* steamboats ply between London and Rotterdam three times weekly, in 20-22 hrs.; fare 22 or 16 *s.*

The '*Batavier*', the property of the Netherlands Steamboat Co., plies once weekly (fare 25 or 15*s.*), and the '*Maasstrom*' and '*Holland*' (15*s.*) also once weekly between London and Rotterdam.

The vessels of these two last companies run in connection with the Rhine-steamers of the Cologne and Düsseldorf, and the Netherlands company respectively. Tickets at very moderate fares may be procured from London to any station on the Rhine as far as Mannheim.

FROM HULL TO ROTTERDAM four times weekly, in 22-28 hrs. (fare 20*s.*). — FROM LEITH TO ROTTERDAM, twice weekly, (fare 2*l.* 5*s.*). — Steamboats also ply from *Grimsby*, *Newcastle*, etc. to Rotterdam.

Railway Stations at Rotterdam. 1. and 2. The *Hollandsch Spoorweg*,

ROTTERDAM.
1 Beurs F.5.
2 Bürgerweeshuis G.H.4.
3 Entrepôts D.H.I.6.
4 Erasmusbeeld F.4.
5 Gemeene Landshuis van Schieland E.3.
Museum Boijmans D.4.
6 Scotch Church C.6.
7 Ziekenhuis D.3.
8 Kerk Doopsgezinde E.3.
9 " Episcopale H.6.
10 " Groote of St. Laurens F.3.4.
11 " Luthersche E.5.
Hôtels
a. Hôtel des Bains F.6.
b. " des Pays-Bas E.4.
c. " Guillyams E.F.4.
d. " St. Lucas F.4.
e. " de Hollande G.5.
f. " Weimer G.5.
g. Zuidhollandsche Koffijhuis E.4.
h. Victoriahôtel C.6.
i. Hôtel de l'Europe F.5.
Holland Spoorweg Station
Diergaarde
Zalm Haven
Scheepmakers
Leuve Haven
Wijn
West Plein
Wester straat
Willems plein
Laskraan
Liverpool
Bordeaux
Stroomboot veer
Veer Haven
Belgisch Spoorw. Stroomboot
Veer op Kalendreche
London (Batavier)
London Gen. Steam Ndr. C.
Hull
Dunkirchen
Havre
Delft
Geogr. Inst. Anstalt von
1:13.600

12 Kerk, Ooster G.5
13 " , Presbyteriane G.H.5.6
14 " , Prinsen F.G.4.
15 " , Remonstrante F.4.5.
16 " , Steiger (röm. cath.) E.4.
17 " , Fransche E.3.4.
18 " , Zuider D.6.
19 Marino I.6.
20 Handel Maatschappij (Nederl.) E.6
21 Nut van't Algemeen (Maats.) F.2
22 Geregtshof (Pr. Justitie) E.2
23 Staats-Spoorw. Station F.5
24 Schouwburg (groote) E.2
25 Societeiten Amicitia E.5
26 " " Harmonie E.2
27 Raadhuis F.4.
28 Stadtsherberg A.6
29 Waag E.F.6
30 Stoomboot Mij en Reederij D.6.
31 Israelitische K. (Synagoge) D.6.
32 Zeevischmarkt E.4.
33 Vleeschhal F.4.
34 Yacht Club (Kon. Ned.) A.7.
35 Zeekantoor G.6.
36 Zoologsche tuin (Diergaarde) D.1.
37 Academie v. B. kunst H.5.
38 Gymnasium F.3.
39 Koornbeurs F.4.
40 Lees Kab. (Rotterdamsch) F.5.
41 Lees Museum F.5.
42 Politie Bureau F.4.
44 Wasch Bad en Zweminrigting C.5.
45 Postkantoor E.F.5.
Tramweg lijnen
De Rotte
Nieuwe Markt
Onde Haven
Nieuwe Haven
Haringvliet
Boeren Gat
Belg. en Rijn Spoorweg Station
Jan Fuitenbrug
Boompjes
Bolwerk
Antwerpen
Dordrecht
Middelburg
Brielle
Oostkade
Timmerhuis
Entrepot
Utrecht
Schiedamsche hooge Zeedijk
Slaak
Kolk
Reijenoord
Dordrecht
Nederlandsche Ellen (Mètres)
Wagner & Debes Leipzig

for the Hague, Leyden, Haarlem, and Amsterdam to the N., and Dordrecht, Venlo, and Antwerp to the S., has two stations, one of which is beyond the *Delftsche Poort* (Pl. E, 1) and the other at the *Exchange* (Pl. 23; F, 5), near the centre of the town. — 3. *Rhijn Spoorweg Station* (Pl. H, 6, 7), for Gouda, Utrecht (Amsterdam), Arnhem, and Germany. The quay of the Harwich steamers is immediately opposite this station. Omnibus from the stations to the hotels 25 c.; cab, see below.

Hotels. *New Bath Hotel (Pl. a; F, 6), on the Boompjes on the Maas, near the steamboat-piers, D. 2½ fl.; *Victoria Hotel (Pl. h; C, 6), in the Willemsplein, with a view of the harbour; *Grand Hôtel du Passage, in the new arcade in the Korte Hoogstraat (Pl. E, 4), R. 1¼-2 fl., L. & A. 95 c., D. 1½ fl. (several of the rooms look into the covered arcade); *Hôtel des Pays-Bas (Pl. b; E, 4), in the Korte Hoogstraat, R. and B. 1 fl. 70, A. 25 c.; Hôtel Guilliams (Pl. c; E, F, 4), in the Groote Markt. *Hôtel St. Lucas (Pl. d; F, 4), and *Hôtel de Hollande (Pl. e; G, 5), both in the Hoogstraat, good second-class inns; Hôtel Coomans, on the Hoofdsteg, with café-restaurant; Hôtel de l'Europe (Pl. i; F, 5), opposite the new post-office; Hôtel Weimer (Pl. f; G, 5), well spoken of, and Hôtel Verhaaren, both on the Spanish Quay. Hôtel Leijgraaf, Westplein, near the park (Pl. 28; A, 6).

Cafés and Restaurants. **Grand Café*, with restanrant, in the Arcade (see above); **Zuid Hollandsch Koffijhuis*, Korte Hoogstraat, good beer; *Nieuw Koffijhuis*, opposite (dramatic performances in the evening); *Café-Restaurant Lütz*, Hoogstraat 316; **Fritschij*, at the corner of the Gaper-steeg and the Geldersche Kade; *Stroomberg*, Westnieuwland 26, both near the exchange. — **Luncheon Rooms** (preserved meats, oysters, etc.): *A van Witzenburg* ('Au Gourmet'), in the Arcade.

Cabs. For 1-2 pers. 60 c. per drive, for 3-4 pers. 70 c.; per hour 1 fl. 20 c., each additional hour 1 fl. — From midnight till 6 a.m., per drive 90 c., per hr. 1½ fl. — Each trnnk 15 c. — For the drive from any of the railway-stations into the town, with luggage, 1 fl. is generally charged.

Tramways. The chief station is the Beursplein, between the Exchange and the Railway Station (Pl. 1 & 23; F, 5), whence the four following lines diverge, two running to the W. and two the N.: 1. To the *Park* (p. 212); 2. To the *Willemsplein* (Pl. B, 7); 3. To the *Diergaarde* and the *Central Station* (*Delftsche Poort;* Pl. C, D, 1); 4. To the end of the *Jonker-Frans-Straat* (Pl. G, H, 2, 3). — A fifth line nnites the *Oost-Plein* (Pl. H, 5) with the *Delftsche Poort* (Pl. D, E, 1), and a sixth runs from the *Nieuwe Haven* (Pl. G, 5) through the *Oostpoort* (Pl. H, J, 5) to *Kralingen* and *Feijenoord* (p. 298).

Art Dealers. *Van der Hoeven & Buys*, Witte de Withstraat. In one of the rooms of this establishment is the 'Museum voor Onderwijs en Kunst', containing numerous modern and a few old paintings, and also a collection of objects connected with education; adm., 10-4, 25 c., on Wed. 50 c.

Booksellers. *Petri*, Oppert 94; *Van Hengel & Eeltjes*, Hoogstraat 385; *H. A. Kramers & Son.*

Money Changers. Several on the Boompjes, and near the Exchange. The rate of exchange for foreign money is more favonrable in a large commercial town like this than at the Hague and elsewhere.

Steamboats. Six times daily to *Delft* in 1½ hr.; once daily to *Nymegen* (p. 299) in 8-10 hrs., to *Arnhem* (p. 286) in 10 hrs.; five times to *Briel* in 2 hrs.; six or eight times to *Dordrecht* (p. 303) in 1½ hr.; twice or three times to *Gouda* (p. 284) in 2½ hrs.; twice to *Bois-le-Duc* in 6 hrs.; once to *Middelburg* in 7 hrs.; to *Antwerp* in 9-10 hrs. daily. Comp. the Officieele Reisgids voor Nederland.

British Consul: *Mr. Alexander Turing*, Boompjes 22. — **United States Consul:** *Mr. J. F. Winter*, Westerstraat 5.

English Church, in the Haringvliet; services at 11 a.m. and 3 p.m.; chaplain, *Rev. C. J. K. Gillespie.* — *Scotch Presbyterian Church* on the Schotsche Dijk.

Principal Attractions: Church of St. Lawrence (p. 207); Monument of Erasmus (p. 207); *Boyman's Museum (p. 208); walk along the Boompjes (p. 206).

Rotterdam, with 150,300 inhab. ($^1/_6$th Rom. Cath., 7000 Jews), the second commercial town in Holland, situated on the right bank of the *Maas*, near its confluence with the *Rotte*, about 14 M. from the N. Sea, occupies a site in the form of a nearly equilateral triangle, the base of which is the Maas, and the vertex the Delft Gate. The city is intersected by numerous canals *(grachten* or *havens)*, such as the *Leuvehaven*, *Oude Haven*, *Nieuwe Haven*, *Scheepmakershaven*, *Wijnhaven*, *Blaak*, *Haringvliet*, etc. The first three of these, however, are more strictly speaking arms or bays of the Maas, connected by the numerous canals which intersect the town. The average rise of the tide in the Maas is 6-8 ft. Communication between the different quarters of the town is maintained by means of drawbridges and swing-bridges (see p. xxvi).

The canals and harbours, which are deep enough to accommodate vessels of heavy tonnage, and enable them to discharge their cargoes in the very heart of the city, always present a busy and picturesque scene. The names of many of the vessels (*Samarang*, *Sumatra*, *Borneo*, *Java*, etc.) indicate that they are engaged in the Indian trade. The most important cargoes are coffee, sugar, tobacco, rice, and spices. A number of vessels are also moored opposite the ***Boompjes** (Pl. C, D, E, F, 6), whence upwards of 100 steamboats start for the neighbouring Dutch towns, the Rhine, England, France, Russia, and the Mediterranean. This handsome quay, which derives its name from the trees planted upon it, extends for upwards of 1 M. along the bank of the Maas, and is far more attractive than such localities usually are. The average number of vessels which enter the port is 2500 annually.

At the upper end of the Boompjes the river is crossed by two **Bridges** (Pl. F, 6, 7): the *Railway Bridge*, opened for traffic in 1877, which rests on four buttresses, or on nine, if those on the island of *Noordereiland*, opposite Rotterdam, be included; and another for carriages and foot-passengers, opened in 1878, 930 yds. long, and also resting on four buttresses. The *Café Fritschij*, on the Noordereiland, at the S. end of the latter bridge, commands a fine view of Rotterdam.

The railway is carried across the town by means of a lofty viaduct, 1 M. in length. The station opposite the Exchange (Pl. F, 5) also lies high, being reached by two flights of steps The viaduct, with its double line of rails, is chiefly constructed of iron, and is a triumph of engineering skill. It is supported by cast iron piles, between every two or three of which stands one of solid masonry. The average span of the arches is 50 ft.

The **Exchange** (Pl. 1; F, 5), built of sandstone in 1772, encloses a spacious court, flanked by colonnades, and covered with glass. The exterior is of very simple construction. Business-hour 1 o'clock.

The upper rooms contain a good collection of scientific instruments (the property of the *Bataafsch Genootschap*, or Batavian Society), and an art-industrial museum, belonging to the *Vereeniging voor Geschiedenis en Kunst*. This museum, though only recently founded, already contains a large quantity of fine old furniture, stained glass, Delft ware, etc. Admission daily 10-4, 25 c.; Sundays and holidays 10 c.; entrance from the Beurssteg, behind the Exchange. — The tower of the Exchange contains a fine set of chimes.

To the W. of the Exchange is the large new *Post and Telegraph Office* (Pl. 45; F, E, 5).

The Groote Markt (Pl. F, 4), the greater part of which is constructed on vaulting over a canal, is adorned with a bronze statue of the illustrious **Erasmus of Rotterdam** (Pl. 4), properly *Gerrit Gerritsz*, who was born at Rotterdam in 1467, and died at Bâle in 1536. The monument, which bears long Dutch and Latin inscriptions, was erected by the citizens of Rotterdam in 1662. It is attributed to *Hendrik de Keyser*, father of Thomas de Keyser the painter.

To the N. of the market is the Hoogstraat, or high street, one of the busiest streets in Rotterdam, situated on an embankment which was originally built to protect the town from inundations. The *Wijde Kerkstraat*, which leads hence to the church of St. Lawrence, contains the house in which Erasmus was born (No. 3), adorned with a small statue, and bearing the inscription: '*Haec est parva domus, magnus qua natus Erasmus*'.

The **Church of St. Lawrence** (*Groote Kerk*, Pl. 10; F, 3, 4), a Gothic brick edifice, consecrated in 1477, with a choir of 1487, recently restored, will not bear comparison with the magnificent Gothic edifices of Belgium and Germany.

Interior. — (The sacristan, who is to be found on the S. side of the church, receives 25 c. from each visitor; for the ascent of the tower 50 c. additional for one pers., or 75 c. for two persons.) — Like most Dutch churches, St. Lawrence is disfigured internally by the wooden stalls and pews. The chief objects of interest are the marble monuments of vice-admiral *Witte Corneliszoon de Witt* (d. 1658), vice-admiral *Cortenaer* (d. 1665), contre-admiral *Van Brakel* (d. 1690), and other Dutch naval heroes, bearing long Latin or old Dutch inscriptions. The armorial bearings in this, as in almost all the other churches in Holland, were destroyed by the French republicans. The brazen screen which separates the choir from the nave is finely executed, and dates from the 18th century. The organist may be engaged to play for an hour, and to show the internal mechanism, for a fee of 10 fl.

The *Tower*, 297 ft. in height (320 steps), consisting of three broad and tapering stories, rises from the façade of the church. It formerly terminated in a wooden spire, which was removed in 1645, and replaced by a flat roof; and in 1650 it was disfigured by the construction of a massive support, extending across the entire façade. The view from the summit embraces the whole town with its canals and lofty railway-viaduct, the river, the canals, and other expanses of water in the surrounding country, country-houses, windmills, perfectly straight avenues, and perfectly flat green pastures and fields. The towers of Briel, Schiedam, Delft, the Hague, Leyden, Gouda, and Dordrecht are all visible in clear weather.

Not far from the Melkmarkt is the *Stadhuis*, or town-hall (Pl. 27; F, 4), a large modern building with an Ionic portico; its back looks towards the Hoogstraat. — In the neighbouring *Nieuwe Markt* (Pl. F, G, 4) a handsome *Fountain* adorned with sculptures, commemorating the three-hundredth anniversary of the establishment of Dutch independence (1572; see p. xxxi) in 1872, was erected in 1874.

To the W. the Hoogstraat ends in the KORTE HOOGSTRAAT, which contains several popular cafés (p. 205) and the *Passage*, an arcade in the Renaissance style, built in 1878-79 from the plans of J. C. van Wijk. The other end of the Passage is near the Hogendorpsplein (p. 212).

***Boymans' Museum** (Pl. 5; D, 4), a collection of pictures, chiefly by Dutch masters, which became the property of the town in 1847, although inferior to the galleries of the Hague and Amsterdam, is well worthy of a visit. The building was burned down in 1864, and upwards of 300 pictures, besides numerous drawings and engravings, were destroyed; while the 163 which were saved were all more or less injured. The building was re-erected in 1864-67, and the collection has since been extended by purchase and gift to 350 pictures. Admission 5 c. on Sundays, 11-4, and Wednesdays, 10-4 o'clock; 25 c. on Tuesdays, Thursdays, Fridays, and Saturdays, 10-4 o'clock. The collection is closed on Mondays, except when a holiday. Catalogue in Dutch 50, in French 75 cents. The names of the painters are affixed to the frames of the pictures.

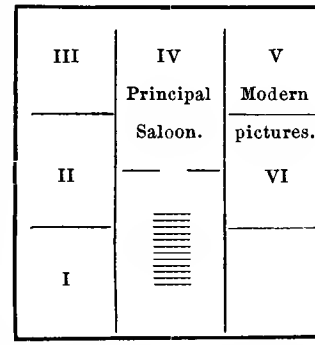
GROUND FLOOR. On the left are three rooms containing *Drawings*, of which the Museum possesses upwards of two thousand. A few of the finest are exhibited under glass on the walls; the others are shown on Tuesdays, Thursdays, and Saturdays, from 10 to 4 o'clock, for a fee of 25 cents. Among those exposed to view are the following: — 1st Room, on the left, Representation of an Anatomical Theatre (probably that of Leyden), ascribed by some authorities to *Frans Hals*, and by Vosmaer to *Buijteweg* of Leyden; between the windows, No. 8, Adoration of the Shepherds, a painted relief of the 2nd half of the 16th cent.; opposite, drawings by *Caspar Netscher* and *A. van Ostade*. — 2nd Room: Drawings by *W. van de Velde* (ships, naval engagements), *Rubens* (by the windows), and modern artists.

In the room to the right of the vestibule: 359. Corporation picture of the St. Jorisdoelen at Rotterdam (1604); 327. *Adr. de Vries*, Adr. Vroesen, Burgomaster of Rotterdam (1639); 360. Portrait of Captain Hartmann (1605); opposite the door, 51. *Corn. Cels*, Portrait of Hogendorp (p. 212). Old views of Rotterdam. — The ground-floor also contains the *Archives* of the city; a collection of books, engravings, and drawings, relating to Rotterdam and its history; and the *City Library* (30,000 vols.). For admission apply to the librarian, 11-4 o'clock.

Upper Floor. The hall at the top of the staircase contains portraits by *Gov. Flinck* (67, 68), *Netscher* (201), *Simon de Vos* (320, 321), *Barth. van der Helst* (107, 108), etc., and two landscapes by *Adam Pynacker* (234, 235).

Room I. No. 195. *John Mytens*, Portrait of Grand Pensionary Cats and his cousin Cornelia Baars; 178. *J. Miense Molenaer*, Merry company; 320. *Isaac van Ruysdael*, Landscape with cattle; 119. *Honthorst*, Portrait of an old man. — 339. *Ad. Willaerts*, Mouth of the Meuse at Briel, 1633; 43, 44. *P. Brueghel the Elder*, Village scenes; 172. *Mich. Mierevelt* (p. 215), Portrait of Oldenbarneveld; 64. *Alb. Cuyp*, Head of a cow; 258, 257. *Dirk van Sandvoort* (pupil of Rembrandt?), Shepherd and shepherdess; 277. *H. M. Sorgh*, Interior of a peasant's house; 177. *Jan M. Molenaer*, Rustic merry-making (1642); 30. *Bloemaert*, Italian landscape. High up, 81-84. *C. W. Eversdyck* (of Goes, beginning of 17th cent.), Corporation pictures (p. liii), of little interest.

Room II. No. 357. *Unknown Master* of the 16th cent., Portrait; 72. *Alb. Dürer* (?), Portrait of Erasmus, freely retouched; 271. *J. van Schooreel*, Portrait; 233. *Peter Pourbus*, Portrait of a lady; 354. Portrait of Erasmus. — 225. *George Pencz*, Scholar in his study; 110. *Barth. van der Helst*, Portrait, 1669; 504. *Phil. de Champaigne*, Portraits of two artists, 1654; 67. *Corn. Decker*, Landscape; *76. *Gerbrand van den Eeckhout*, Ruth and Boaz; 18. *N. Berchem*, Cave; 348. *Thomas Wyck*, Interior, with a woman and children (the light and shade are somewhat exaggerated, but otherwise the work is ably executed); 164. *Jan van der Meer* of Haarlem, View of the village of Noordwyk; 184. *Paul Moreelse*, Vertumnus and Pomona. — 118. *G. Honthorst*, Soldier lighting his pipe; 299. *Ezajas van de Velde*, Cavalry engagement; 256. *Herm. Saft-Leven*, Rhenish view; 74. *A. van Dyck*, Sketch for the large portrait-group of Charles I. and his family at Windsor, in a remarkably easy and spirited style; 382. *Benedetto Luti* (d. 1724), Magdalene; above, 270. *Frans Snyders*, Boar-hunt; 383. *Salvator Rosa* (?), Monk engaged in prayer; 145. *Peter Lastman*, Flight into Egypt (1608), probably painted in Italy, where the artist attached himself to Elshaimer; 384. *Titian* (?), Woman struggling with a satyr; 73. *A. van Dyck*, Glorification of the Virgin; 278. *Hendrik Martens Sorgh*, Market of Rotterdam; above, 77. *Eeckhout*; Balaam and the angel. — 316. *J. van Vliet*, Old man in Oriental costume; 80. *Allart van Everdingen*, Cascade; 386. *Murillo* (?), Two children,



certainly not by this master; 125. *W. Kalf*, Interior of a peasant's house; 173. *Mierevelt*, Portrait of a woman; 33. *Ferd. Bol*, Portrait; 49. *Govert Camphuysen*, Scene in front of a village tavern. — 4. *Adr. Backer*, Portrait of a man; 275. *P. van Slingeland*, Portrait of John van Crombrugge; 27. *K. Em. Biset*, Flemish interior; 246. Ascribed to *Rubens*, Portrait (not authentic). — *300. *Ezajas van de Velde*, Man on horseback (13 in. in height).

'This little figure, with its back turned to us, seated squarely and easily on a dun horse with flowing mane and tail, has all the effect of life-size, and looks almost like an equestrian statue'. — *Vosmaer.*

Room III. On the right wall are a number of works by *Jacob Gerritsz Cuyp*, and by his son *Albert Cuyp*; the best are 58, *56, 57, by the father, and 59-66, by the son, *66 being the finest. — 147. *Jan Livens*, St. Peter.

*241. *Rembrandt*, 'De Eendracht van 't land' (union of the country), an allegorical painting, not very intelligible in its details, and probably executed in 1648, the year of the Peace of Westphalia, which Dutch poets and painters were never tired of celebrating. Though merely a study in brown monochrome, probably meant as a sketch for a larger work, and unfinished, it is remarkably effective.

The foreground and part of the middle distance represent the interior of a fortress. In the centre is a lion couchant, bound by two chains, one of which is attached to a wall on the right, bearing the arms of Amsterdam with the words 'Soli Deo Gloria', while the other is fastened to the seat of Justice, who is represented in an attitude of supplication on the left. The lion raises its head defiantly and places his paws on a bundle of arrows, the emblem of the United Provinces, the shields of which surround him. The foreground is occupied by knights arming themselves to battle for the republic, while the guns on the ramparts are seen firing on the enemy, who retreats in wild confusion.

Above, 255. *Saenredam*, Church of the Virgin at Utrecht. Farther on, *137. *Salomon Koninck*, Gold-weigher; 75. *G. van den Eeckhout*, Portrait of a child. — 95. *Jan van Goyen*, Scene on a Dutch river; *280. *Jacob van Ruysdael*, Corn-field in sunshine, a very beautiful landscape, evidently influenced by Rembrandt; *222. *A. van Ostade*, Old man in his study; 199. *Aart van der Neer*, Moonlight scene; 19. *Job Berck-Heyde*, Old Exchange at Amsterdam; above, 362. *Unknown Master*, Female portrait; 116, 117. *Abr. Hondius*, Boar and bear hunts; 363. *Unknown Master*, Old woman; 343. *Em. de Witte*, Fishwife at Amsterdam; *251. *Jacob van Ruysdael*, Sandy road under trees; 167. *Gabriel Metsu*, Pastor in his study; 252. *Jacob van Ruysdael*, Old Fishmarket at Amsterdam, the figures by *Jan van Battum*. — 138. *Jacob Koning*, Herdboy with cattle; 315. *Hendrik van Vliet*, Interior of a church; 153. *Nic. Maes*, Gentleman, lady, and child.

Room IV. (principal room). To the right: 273. *D. Seghers*, Flowers; 104. *John Davidsz de Heem*, Fruit; 26. *A. van Beyeren*, Fish; 112. *Meindert Hobbema*, Landscape; 155. *Nic. Maes*, Portrait of Anna van Loon, wife of Willem Nieupoort; 134. *Ferd. Bol*,

Portrait of a man; 136. *Phil. de Koninck*, Landscape; 247. *Rachel Ruysch*, Flowers; 114. *Gillis d'Hondecoeter*, Poultry; 309. *L. Verschuier*, The Maas at Rotterdam.

202. *C. Netscher*, Family-group, 1667; 254. *Ryckaert*, Drinker; 301. *A. van de Velde*, The farrier, one of his earliest works (1658); 333. *A. van der Werff*, Entombment; 249. *Sal. van Ruysdael*, River-scene near Dordrecht, with barges and cattle, the atmosphere wonderfully transparent; *86. *Karel Fabritius*, Portrait, formerly attributed to Rembrandt, of whom it would not be unworthy; 224. *A. Palamedesz*, Aristocratic company; 312. *Verschuringh*, Farrier; 174. *Fr. van Mieris the Younger*, Fishmonger. — 302. *A. van de Velde*, Pasture (painted in the same year as No. 301); 346. *Ph. Wouverman*, Cavalier; 354. *Peter van der Werff*, Repentant Magdalene; 188. *Fred. de Moucheron*, Mountainous landscape; 209. 209. *Jacob Ochtervelt*, Young lady offering an oyster to a gentleman; 52, 53. *Corn. Janszoon van Keulen*, Portraits of a man and woman; 115. *Melchior d' Hondecoeter*, Dead poultry.

*101. *Frans Hals*, Portrait of a man; 203. *Netscher*, Lady in a blue silk gown (1683); 39. *Jan Both*, Italian scene; 127. *Jan van Kessel*, Environs of Amsterdam; 6. *Ludolf Bakhuizen*, Rough sea off the coast of Holland; 345. *Phil. Wouverman*, Scene of plundering, in the background a burning village; 223. *Isaac van Ostade*, Travellers in front of an inn; 109. *Bart. van der Helst*, Lady and gentleman in a park (landscape by A. van Everdingen). *113. *Hobbema*, Landscape.

Small, but charming: by the side of a pond in which two men are fishing, stands a cottage shaded by lofty trees; to the left a road on which two travellers are approaching; foreground in shade, with the surface of the water most effectively handled.

281. *Jan Steen*, Feast of St. Nicholas, a merry family-group of seven persons; 303. *W. van de Velde the Younger*, Port of Texel; 305. *Abraham Verboom*, Evening scene, with hunters reposing; 20. *Gerrit Berck-Heyde*, View of Cologne, with St. Cunibert's in the foreground, and the Bayenthurm behind, the cathedral not being included; 204. *Const. Netscher*, Portrait of William III. of Orange, King of England; 196. *Barth. van der Helst*, Portrait of a pastor (1638). — *87. *Govert Flinck*, Woman sitting under a tree giving her hand to a man standing in front of her, one of the master's finest works, belonging to the period when he was a close adherent of Rembrandt; 149. *Jan Lingelbach*, Italian landscape.

41. *Rich. Brakenburg*, The physician's visit; 375. *Unknown Master*, Quack. 282. *Jan Steen*, Stone-operation: a stone being cut out of the head of a boorish peasant by a doctor, to the great amusement of the bystanders ('le malade imaginaire'). Above, 5. *Bakhuizen*, Large sea-piece; 13. *Jan Beerstraten*, Old town-hall of Amsterdam, with figures by *J. Lingelbach;* 308. *John Verkolje*, Huntsman; above, 329. *Jan Weenix*, Dead swan; 79. *Allart van*

Everdingen, Landscape with waterfall; below, 336. *Peter van der Werff*, Portrait of himself; 236. *Adam Pynacker*, Lake in a rocky landscape; 200. *Eglon Hendrik van der Neer*, Lady and gentleman; 376. *Unknown Master*, Dentist; 347. *Jan Wouverman*, Sand-hills; 339. *Jan Baptiste Weenix*, Tobias sleeping in a vineyard.

Rooms V. and VI. contain *Modern Pictures*, exclusively by Dutch artists. Among the best of these are the marine painters *John Christ. Schotel*, *And. Schelfhout* (also a landscape-painter); the landscape-painters *Van Hove*, *Corn. Koekkoek*, *W. Roelofs*, *Jul. van de Sande-Bakhuyzen;* the architectural painters *Corn. Springer*, *J. Bosboom;* the animal-painter *De Haes* (No. 293); and the genre-painters *Corn. Troost*, *Herm. Fred. Karel ten Kate* (17th cent. scenes), *E. Verveer* (ships, fishermen). Also *Ary Scheffer* (p. 304), 260. Count Eberhard of Wurtemberg cutting the table-cloth between himself and his son, 261. Count Eberhard by the dead body of his son who had fallen while fighting bravely in battle (after Uhland).

The Hogendorp's Plein (Pl. D, 4), at the back of the Museum, is adorned with the statue of *Gysbert Karel van Hogendorp* (b. 1762, d. 1834), the 'promoter of free trade', and the 'founder of the laws affecting the tenure of land in the Netherlands', as the inscription records, by *Geefs* (comp. p. 234).

In the Coolsingel are the handsome *Hospital* (Pl. 7; D, 3) and the *Theatre* (Pl. 24; E, 2).

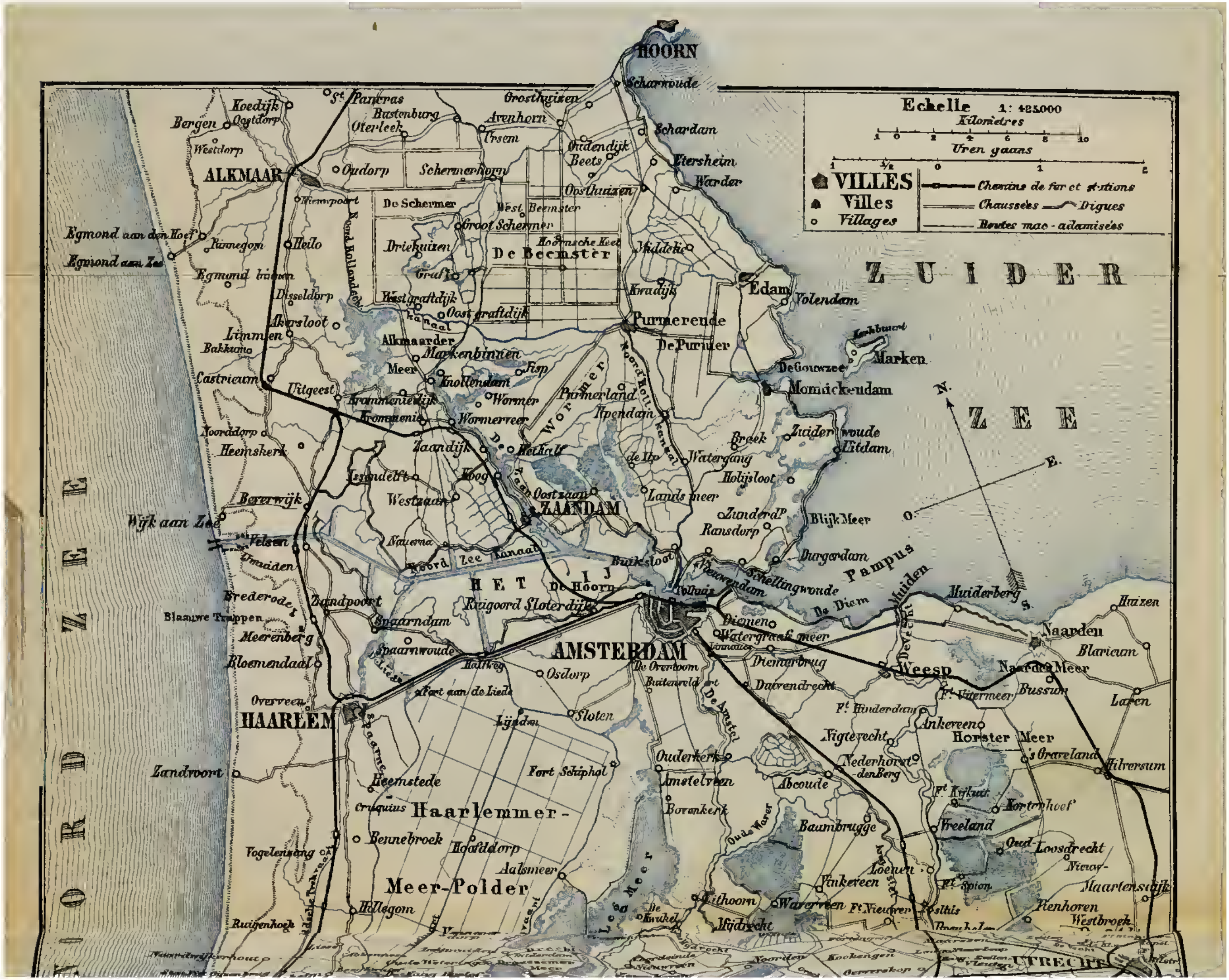
The *Zuiderkerk* (Pl. 18; D, 6), with its lofty Gothic tower, situated between the Wijn Haven and Scheepmakers Haven, was erected in 1849.

An important new quarter has recently sprung up on the W. side of the town. Along the river in this neighbourhood stretch the *Willem's Plein* and the *Willem's Kade* (Pl. B, A, 7). At the W. extremity of the latter lies the building of the *Royal Dutch Yacht Club* (Pl. 34), containing a 'maritime museum' or collection of objects connected with navigation from the 17th cent. onwards, together with a permanent exhibition of the latest discoveries in the same province (open daily 10-4; admission 25 cents; Sun. and holidays 10 c.). — On the other side of the Veerhaven stands the *Zeemanshuis* (Pl. A, 7).

The ***Park**, which extends to the W. along the bank of the Meuse, affords a pleasant promenade. It is embellished with groups of trees, grassy expanses, and fish-ponds, while here and there it commands a view of the busy scene on the river. A military band plays here on summer evenings at the *Officieren-Societeit.* In the middle of the park rises a marble statue by Strackée of the popular patriotic poet, *Hendrik Tollens* (d. 1856), erected in 1860.

On the N. side of the town, outside the *Delft Gate* (Pl. E, 1), the only one of the old city-gates which is still standing, is situated

Geograph. Anstalt von Wagner & Debes, Leipzig



NORD ZEE
ZUIDER ZEE
Echelle 1: 425000
Kilomètres
Uren gaans
VILLES
Villes
Villages
Chemins de fer et stations
Chaussées
Digues
Routes mac-adamisées
HOORN
ALKMAAR
HAARLEM
AMSTERDAM
ZAANDAM
Edam
Purmerende
Monnickendam
Marken
Weesp
Naarden
Muiden
Hilversum
UTRECHT
De Beemster
De Schermer
Haarlemmer-Meer-Polder
HET IJ
Noord Zee Kanaal
Pampus
Zandvoort
Wijk aan Zee
Egmond aan Zee
Egmond aan den Hoef
Bergen
Castricum
Beverwijk
Velsen
Bloemendaal
Heemstede
Bennebroek
Hillegom
Aalsmeer
Sloten
Osdorp
Halfweg
Spaarndam
Zandpoort
Ouderkerk
Amstelveen
Abcoude
Baambrugge
Diemen
Diemerbrug
Buiksloot
Broek
Landsmeer
Oostzaan
Wormerveer
Krommenie
Uitgeest
Heemskerk
Limmen
Heilo
Oudorp
Ursem
Avenhorn
Schardam
Scharwoude
Etersheim
Warder
Volendam
Bussum
Blaricum
Laren
Huizen
Muiderberg
Loenen
Vinkeveen
Mijdrecht
Uithoorn
Vreeland
Loosdrecht
Maartensdijk
Westbroek
Kortenhoef
's Graveland
Horster Meer
Naarder Meer
Nigtevecht
Nederhorst den Berg
De Vecht
De Amstel
De Diem
Leg Meer
Fort Schiphol
Fort aan de Liede
Lijnden
Vogelenzang
Overveen
Meerenberg
Brederode
Blaauwe Trappen
Ruigenhoek
Ransdorp
Zunderdorp
Holijsloot
Watergang
Ilpendam
Purmerland
Wormer
Jisp
Knollendam
Markenbinnen
Alkmaarder Meer
Westzaan
Koog
Zaandijk
Assendelft
Nauerna
Akersloot
Bakkum
Noorddorp
Egmond binnen
Rinnegom
Westdorp
Koedijk
Oostdorp
St. Pancras
Bustenburg
Oterleek
Schermerhorn
Grosthuizen
Oudendijk
Beets
Oosthuizen
Middelie
Kwadijk
De Purmer
De Gouwzee
Zuiderwoude
Uitdam
Durgerdam
Schellingwoude
Nieuwendam
Watergraafsmeer
Duivendrecht
Ft. Uitermeer
Ankeveen
Uiterdijk
Ilpendam

the **Zoological Garden** (*Diergaarde;* Pl. D, C, 1; admission 50 c.), tastefully laid out (restaurant). The beasts of prey are fed in summer at 7 p.m., and after 1st Sept. at 2.30 p.m.

The **Mission House** (*Zendelingshuis;* Pl. G, 1), on the Regter-Rotte-Kade, contains an ethnographical museum, chiefly consisting of objects from the Dutch colonies in the West Indies (Java, Borneo), which is always open to visitors. The Dutch Missionary Society was founded in 1797.

35. From Rotterdam to The Hague, Leyden, Haarlem, and Amsterdam.

Railway (*'Hollandsche Spoorweg';* stations, see p. 204) from Rotterdam to (52½ M.) Amsterdam in 2-2¼ hrs. (fares 3 fl. 75, 2 fl. 85, 1 fl. 85 c.). Luggage extra. Passengers are particularly cautioned against leaning out at the windows, as the carriages pass very close to the railings of the numerous bridges.

Flat pastures, numerous windmills, straight canals, and occasionally a few plantations and thriving farm-houses are the principal features of the country. On the left, immediately after the station is quitted, lies *Delfshaven* on the Meuse, with 11,400 inhab., the birthplace of the naval hero Piet Hein (p. 214), the capturer of the Spanish 'silver fleet' in 1628, to whom a statue was erected here in 1870.

3 M. **Schiedam** *(Hulsinga)*, a town on the *Schie*, with 22,900 inhab., is celebrated for its 'Hollands' and 'Geneva' (so called from the *Jenever*, or juniper-berry with which it is flavoured), of which there are upwards of 220 distilleries. About 30,000 pigs are annually fattened on the refuse of the grain used in the process. — Omnibus from Schiedam six times daily to the (6 M.) small town of *Vlaardingen*, the principal Dutch depôt of the 'great fishery', as the herring, cod, and haddock fishery is called by the natives.

9½ M. **Delft** (*Hôtel Schaap*, in the Groote Markt, indifferent; *Heerenlogement*, near the Hague Gate; café opposite the station), a pleasant town of 25,500 inhab. (⅓rd Rom. Cath.), with remarkably clean canals bordered with lime-trees, is situated on the *Schie*, which flows into the sea at Delfshaven. The town was almost totally destroyed by fire in 1536, and in 1654 it was seriously damaged by the explosion of a powder-magazine. The pottery and porcelain of Delft were once celebrated throughout Holland (from the 2nd half of the 17th cent. onwards), and the name is even familiar to English ears; but with one exception all the manufactories have disappeared, and the town is now destitute of commercial importance. The tranquil character of the place, however, will not be ungrateful to the traveller who has just quitted the busy streets of Rotterdam.

On leaving the railway-station we observe the tower of the Nieuwe Kerk. We turn to the left and cross the bridge over the

Singel-Gracht, and then walk along the canal till we reach an intersecting canal, the *Oude Delft*. By following the Oude Delft to the left we arrive at the Prinsenhof and the Oude Kerk, while the Polytechnic School lies a few paces to the right.

A melancholy celebrity attaches to the *Prinsenhof*, or palace, as the scene of the death of William of Orange, the Taciturn, the founder of Dutch independence, who was assassinated here on 10th July, 1584 (see p. 227). The palace is now a barrack.

By passing through the door opposite the Oude Kerk, marked 'Gymnasium Publikum', and crossing the court, we reach the spot where the tragedy took place, on the first floor, to the right by the staircase. It is marked by an inscription. The murderer, a Burgundian named *Balthasar Gerhard*, who was prompted by a desire to gain the price set upon the hero's head by Alexander Farnese, took up his position in front of the spot thus indicated, and when he discharged his pistol was quite close to his victim, who was descending the staircase with his friends. The marks left by the fatal bullet are still pointed out.

Opposite the Prinsenhof, on the site of an earlier church, is situated the Gothic *Oude Kerk*, erected in the 15th cent., with a somewhat leaning tower, and wooden vaulting constructed in 1574.

It contains the monument of admiral *Van Tromp* (d. 1653), the victor in thirty-two naval battles, the last of which, fought against the English, and the occasion of his death, is represented on the monument. After defeating the English fleet under Blake near the 'Dunes', he caused a broom to be hoisted to his masthead, to signify that he had swept the channel clear of his enemies. *Piet Hein* (d. 1629), the admiral of the Indian Company, who in 1628 captured the Spanish 'silver fleet', with its precious freight valued at 12 million florins, also has a monument in this church. A monument with a medallion-figure marks the tomb of the naturalist *Leeuwenhoek* (d. 1723). Another interesting monument is that of a daughter of the Dutch statesman and author Philip van Marnix (p. 81), erected in 1655, and restored in 1856. — The sacristan (15 cents) resides opposite the N. transept.

The *Nieuwe Kerk* in the Groote Markt, another Gothic edifice, begun in 1412, and consecrated in 1476, contains a magnificent **Monument*, executed in marble by *Hendrik de Keyser* and *A. Quellin* in 1621, to the memory of *William of Orange*.

The effigy of the prince in marble lies on a black marble sarcophagus, beneath a canopy supported by four clustered pillars and six isolated columns, all likewise of marble. In the niches of the pillars stand four allegorical figures: Liberty is represented with a sceptre, a cap of liberty, and the motto, '*Je maintiendrai piété et justice*'; Justice with her scales, beside which is inscribed William's favourite motto, '*Saevis tranquillus in undis*'; Prudence, with a twig of thorn in her hand; Religion, with the Bible in one hand, and a miniature church in the other, whilst her foot rests on a corner-stone emblematical of Christ. At the head of the statue is placed a second statue in bronze, representing the prince in full military accoutrement, while at the feet is a bronze figure of Fame, with outspread wings, 6 ft. in height, resting on the ground on the point of the left foot only. The dog, on which, in mediæval fashion, the feet of the recumbent figure rest, is placed there in memory of the prince's favourite dog, which was the means of saving his life in 1572 when he was attacked at night by two Spanish assassins in his camp at Malines. The inscription, on the canopy, is pointed out by weeping genii. The pillars are surmounted by obelisks. Beneath the same stone the prince's wife and his son *Prince Maurice* (b. 1567, d. 1625) also repose. The church afterwards became the burial-place of all the princes of the House of Orange, down to king William II. (d. 1849). It also contains a simple

monument to *Hugo Grotius* (p. 300), who was a native of Delft (d. at Rostock in 1645).

The handsome *Stadhuis*, on the W. side of the market-place, erected in 1618, contains a few good pictures.

Of special interest are the paintings of *Michiel Janszoon van Mierevelt* (Delft, 1567-1641), the first of the great Dutch portrait-painters. The COUNCIL CHAMBER contains a large corporation-piece (arquebusiers) by him, depicting 36 persons, with faces full of life and energy, but inartistically grouped; the portraits of the princes William I., Maurice, Philip William, and Frederick Henry of Orange, and counts William Lewis, and Ernest Casimir of Nassau, are also all by Mierevelt. The other pictures in the council chamber include a corporation-piece of 31 gesticulating figures by *Johannes Willemsz Delph*, 1592; and others by *Rochus Delff*, *Jacob Delff*, 1648, etc. Two other portraits by Mierevelt, those of Frederick V. of the Palatinate (p. 297) and Hugo Grotius, are hung in the magistrates' room.

By crossing the bridge at the S.W. corner of the market-place, turning to the right, and proceeding southwards along the canal ('Koornmarkt'), we reach in about 5 min. the *Synagogue*, two doors beyond which (narrow passage; ring) stands the *Town Hospital*. The latter contains four anatomical pictures, including one of the earliest paintings of the kind, executed by *Mierevelt* in 1616, which it is interesting to compare with Rembrandt's celebrated work (p. 223; comp. p. liv); the three other pictures are of later date.

The *Polytechnic School*, on the Oude Delft (p. 214), is attended by about 300 students. The once celebrated *Model Chamber* of the dockyard of Amsterdam, comprising models of ships, mills, machinery, etc., is now established here.

The Oude Delft is terminated towards the N. by the *Hague Gate* (tramway to the Hague, see p. 217), and on the S. by the *Rotterdam Gate*. Close by the latter, to the left, rises a large and gloomy building, partly surrounded by water, and adorned with the arms of the old Dutch Republic. It was originally a warehouse of the E. India Company, but was subsequently converted into an *Arsenal*. The entire equipment of the artillery of Holland, with the exception of the guns cast at the Hague, is manufactured in this establishment, which is connected with an artillery-laboratory and a powder-magazine outside the town.

The RAILWAY journey from Delft to the Hague occupies 1/4 hr. only. At stat. *Rijswijk* the celebrated peace between England, France, Holland, Germany, and Spain was concluded in 1697. The palace of the Prince of Orange, where the treaty was signed, no longer exists, but its site is marked by an obelisk erected in 1792 by the stadtholder William V. The poet Tollens (p. 212) is interred in the churchyard of Rijswijk.

14 1/2 M. **The Hague,** see p. 217.

20 1/2 M. *Voorschoten;* immediately beyond it, the train crosses the narrow arm of the Rhine which retains the name down to its efflux into the North Sea.

24 M. **Leyden,** see p. 238.

FROM LEYDEN TO WOERDEN (for *Utrecht*), 21 M., railway in 1 hr. 10 minutes. — 6 M. *Hazerswoude-Koudekerk;* 9½ M. *Alphen;* 12½ M. *Zwammerdam;* 14 M. *Bodegraven.* 21 M. *Woerden.* From Woerden viâ *Harmelen* to Utrecht, see p. 285.

25½ M. *Warmond*, to the left of which rises a large seminary for Roman Catholic priests. To the left of (30 M.) *Piet-Gijzenbrug* stands the new church of *Noordwijkerhout.* 33½ M. *Veenenburg;* 36½ M. *Vogelenzang.*

About 1½ M. to the E. of stat. Vogelenzang, near the village of *Bennebroek*, is situated *Hartenkamp*, a country-residence, where Linné, the celebrated Swedish naturalist, resided in 1736-38 with his wealthy patron George Clifford, who was English ambassador at that time. Linné wrote his 'Hortus Cliffordianus' and his 'Systema Naturæ' here, and also devoted much of his time to horticulture. The beautiful gardens once attached to the house have long since disappeared.

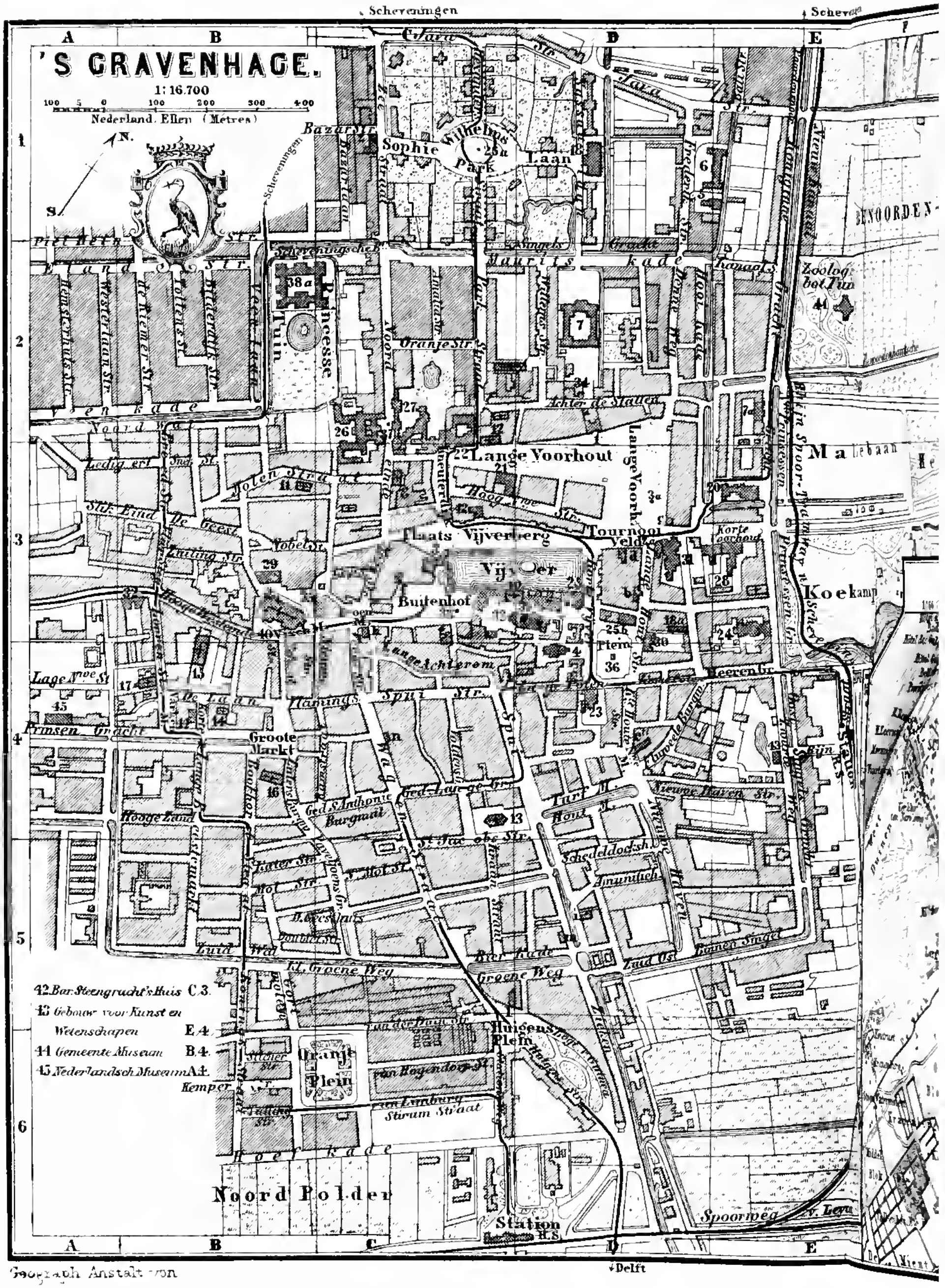
The line traverses for a short distance the E. slopes of the North Sea Dunes.

42 M. **Haarlem** (p. 243) is the junction for Amsterdam, Alkmaar, and the Helder (R. 42).

The Amsterdam line turns towards the E., running parallel with the canal and high road in a perfectly straight direction. The *Fort aan de Liede* is seen on the right, immediately after the train has quitted the station. The line now traverses an extensive plain, formed on the right by the *Haarlemmer Polder*, and on the left by the newly reclaimed Polder of the Y (see p. 279). Down to 1840 the first of these was the Haarlemmer Meer, a lake 18 M. in length, 9 M. in breadth, and about 14 ft. in depth, which was formed in the 15th cent. by the overflow of the Rhine and the gradual crumbling away of the banks of the Y, and afterwards increased so considerably as to imperil the towns of Amsterdam, Haarlem, Leyden, and Utrecht. The operations for draining the lake were begun in 1840, and completed in 1853, at a cost of 13½ million florins. The area of this vast 'polder' (see p. xxviii) is about 72 sq. M., and the land thus reclaimed realised an average price of 200 fl. per acre, while its present value is estimated at 800 fl. per acre. It is encircled by canals, used for purposes of drainage and irrigation. The population of this district is now about 10,000. The engines with their lofty chimneys, constructed originally for the purpose of pumping out the water of the 'Meer', and now used in draining it, are worthy of the notice of engineers.

At *Halfweg*, the 'halfway' and only station between Haarlem and Amsterdam, there are strong lock-gates which formerly separated the waters of the Y from the Haarlemmer Meer. The old château of *Zwanenburg* near the railway, dating from the 17th cent., is now a beetroot-sugar manufactory. About 250 years ago the château lay nearly ½ M. from the Haarlemmer Meer, which before it was drained had advanced to the very walls of the building.

52½ M. **Amsterdam**; see p. 250.



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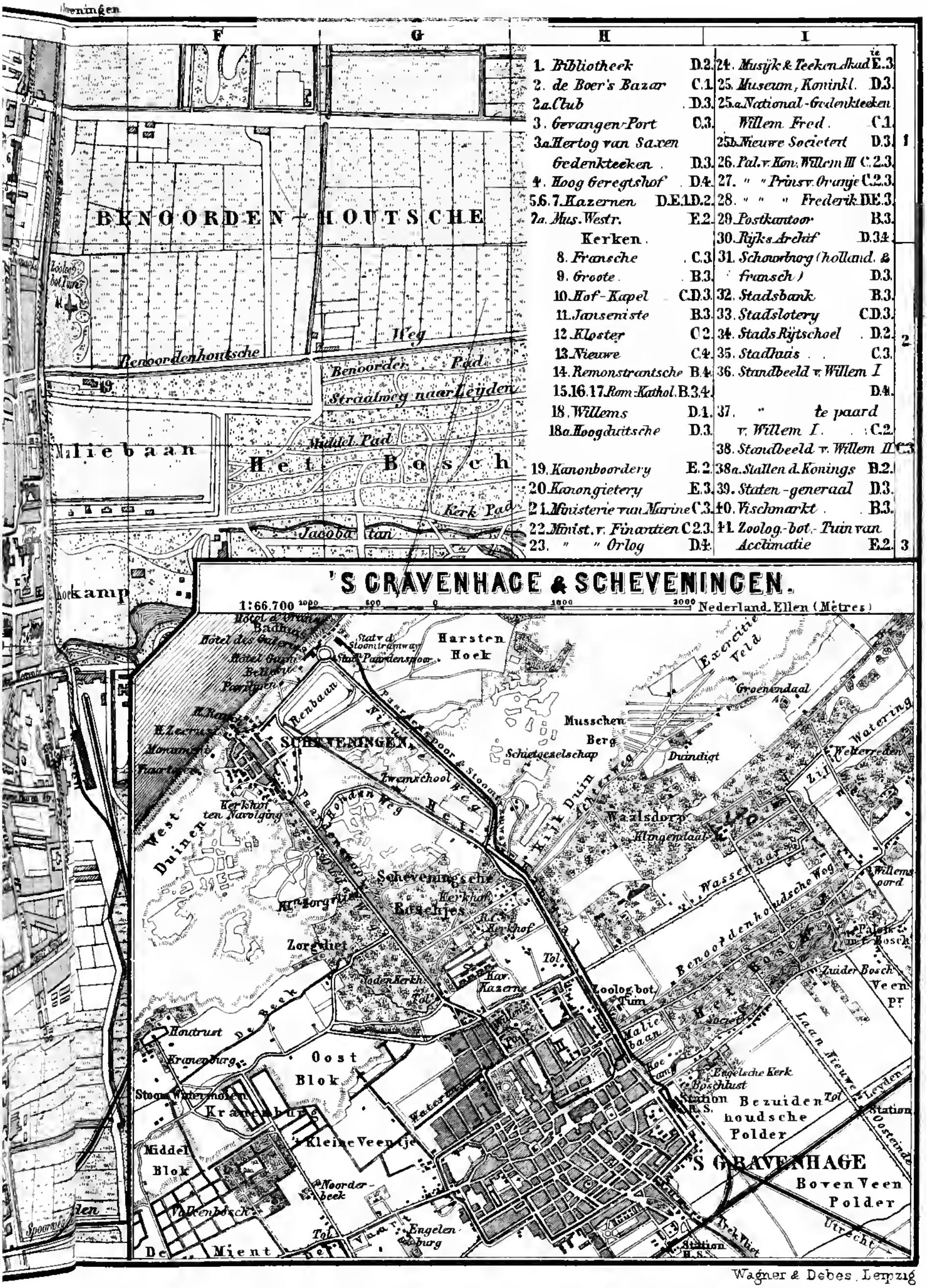


F
G
H
I
1. Bibliotheek D.2.
2. de Boer's Bazar C.1.
2a. Club D.3.
3. Gevangen-Port C.3.
3a. Hertog van Saxen Gedenkteeken D.3.
4. Hoog Geregtshof D.4.
5.6.7. Kazernen D.E.1.D.2.
7a. Mus. Westr. E.2.
Kerken.
8. Fransche C.3.
9. Groote B.3.
10. Hof-Kapel C.D.3.
11. Jansenistе B.3.
12. Kloster C.2.
13. Nieuwe C.4.
14. Remonstrantsche B.4.
15.16.17. Rom-Kathol. B.3.4.
18. Willems D.1.
18a. Hoogduitsche D.3.
19. Kanonboordery E.2.
20. Kanongietery E.3.
21. Ministerie van Marine C.3.
22. Minist. v. Finantien C.2.3.
23. " " Orlog D.4.
24. Musijk & Teeken Akad[ie] E.3.
25. Museum, Konink. D.3.
25a. National-Gedenkteeken Willem Fred. C.1.
25b. Nieuwe Societeit D.3.
26. Pal. v. Kon. Willem III C.2.3.
27. " " Prins v. Oranje C.2.3.
28. " " " Frederik D.E.3.
29. Postkantoor B.3.
30. Rijks Archif D.3.4.
31. Schouwburg (holland. & fransch) D.3.
32. Stadsbank B.3.
33. Stadslotery C.D.3.
34. Stads Rijtschool D.2.
35. Stadhuis C.3.
36. Standbeeld v. Willem I D.4.
37. " te paard v. Willem I. C.2.
38. Standbeeld v. Willem II C.3.
38a. Stallen d. Konings B.2.
39. Staten-generaal D.3.
40. Vischmarkt B.3.
41. Zoolog.-bot.-Tuin van Acclimatie E.2.
1
2
3
BENOORDEN-HOUTSCHE
Benoordenhoutsche Weg
Benoorder Pad
Straalweg naar Leyden
Middel Pad
Het Bosch
Kerk Pad
Jacoba lan
Koekamp
'S GRAVENHAGE & SCHEVENINGEN.
1:66.700
Nederland. Ellen (Metres)
Harsten Hoek
Exercitie Veld
Groenendaal
Musschen Berg
Schietgeselschap
Duindigt
Renbaan
SCHEVENINGEN
Zwemschool
Kerkhof ten Navolging
West Duinen
Waalsdorp
Klingendaal
Scheveningsche Boschjes
Kerkhof
Zorgvliet
Tol
Kav. Kazerne
Zoolog. bot. Tuin
Malie baan
Benoordenhoudsche Weg
Wassenaar
Willems oord
Zuider Bosch
Laan Nieuwe
Houtrust
De Beek
Kranenburg
Oost Blok
Stoom Watermolen
't Kleine Veentje
Middel Blok
Noorder beek
Engelen burg
De Mient
Engelsche Kerk
Boschlust
Station H. S.
Bezuiden houdsche Polder
'S GRAVENHAGE
Boven Veen Polder
Station
Oosteinde
Leyden
Utrecht
Trek Vliet
Station H. S.
Wagner & Debes, Leipzig

36. The Hague.

Railway Stations. 1. *Dutch Station* (Pl. C, D, 6), for Rotterdam, Leyden, Haarlem, and Amsterdam; 2. *Rhenish Station* (Pl. E, 4), for Gouda (Rotterdam, Amsterdam), Utrecht, and Arnhem. The two stations are joined by a connecting line. Tramway from the Dutch station into the town, and cabs, see below; tramway to Scheveningen, see p. 235. The traveller is often pestered on his arrival by *valets-de-place*, who at first demand a fee of 2 fl. for accompanying him through the town and to Scheveningen, but their services are quite unnecessary, unless the traveller is much pressed for time, and are amply recompensed with 1 fl.

Hotels. *Hôtel Bellevue (Pl. a; E, 4), near the Park and the station of the Rhenish railway; *Hôtel de l'Europe (Pl. b; D, 3), Lange Houtstraat 61; Hôtel Paulez (Pl. c; D, 3), opposite the theatre; *Oude Doelen (Pl. d; D, 3), Turnoiveld 240, near the theatre (*doel*, a common sign for inns in Holland, means 'target'; *doelen*, 'shooting gallery'), R. 1½, D. 2 fl.; *Hôtel du Maréchal Turenne (Pl. e; D, 4), Nieuwe Markt. — *Hôtel Baesjou (Pl. i; D, 5), in the Spui, R. & B. 1 fl. 85, D. 1 fl. 75 c.; Groote Kaizershof, in the Buitenhof; Hôtel Toelast (Pl. h; C, 3), in the Groenmarkt, R. and B. 1 fl. 60 c.; Hôtel Maassen (Pl. n; C, 4), Eerste Wagenstraat 22; Twee Steden (Pl. g; C, 3), in the Buitenhof, well spoken of; Commerce, Spuistraat 61 (Pl. C, 4); Lion d'Or (Pl. k; C, D, 4), Hofstraat; Zeven Kerken van Rome (Pl. m; D, 5), in the Spui; Pays-Bas (Pl. l; B, C, 5, 6) in the Huygens Plein, near the railway-station.

Cafés. *Zuid-Hollandsch*, Vischmarkt, opposite the Groote Kerk; *St. Hubert*, Hoogstraat 5; *Goudenhoofd*, Groenmarkt, corner of the Hoogstraat; *Café Français*, S. side of the Plein; *Belvedere*, Buitenhof. — **Restaurants.** *Van der Pijl* (Pl. C, 3), Plaats 18, dinner 1 fl. and upwards; *J. R. Buwalda*, Plaats 27; *Maassen*, Eerste Wagenstraat 22. — **Beer.** *Linke* (Pl. C, 3, 4), Venestraat 20; *Stadt Erlangen*, Eerste Wagenstraat 4. — **Confectioner:** *Monchen*, Lange Houtstraat, near the Plein.

Warm Baths at the back of the Groote Kerk (*Wasch en Bad-Inrigting*; 50 c.). and at Scheveningen.

Cabs (at the stations, and in the Buitenhof, Plein, Huygensplein, etc). According to the new tariff of 1880 all fares are reckoned by time.

	1-2 pers.	3-5 pers.
For ¼ hr.	— fl. 50 c.	— fl. 60 c.
For 20 minutes	— 75 -	1 — -
Per hour	1 — -	1 25
Each additional ½ hr.	— - 50	— 50

Two-horse cabs one-half more. Each trunk 10 c., small articles free. Tolls extra. The drivers are forbidden to demand fees, but may exact their fare in advance.

Tramways. 1. From the *Dutch Station* (Pl. C, D, 6) by the Stationsweg, Wagenstraat, and the Gedempte Lange Gracht to the upper end of the *Spui* (Pl. C, 4), and thence by the Lange Pooten and Korte Vijverberg to the W. end of the *Vijverberg* (Pl. C, 3), where the tramway to Scheveningen starts. — 2. From the *Dutch Station* (Pl. C, D, 6) through the Stationsweg, Van Limburg-Stirumstraat, Bockhorststraat (Pl. B, 5, 4), Lorrenstraat, Vleersteg (Pl. B, 3), Prinzessevaal, and Anna-Paulownastraat to the *Old Scheveningen Road* (p. 236). — 3. From the *Buitenhof* (Pl. C, 3) through the Westeinde to the *Loosduinschebrug*. — 4. From the *Rhenish Station* (Pl. E, 4) to the *Plein* (*Lange Pooten*; Pl. D, 4), where it joins the first line (see above). — 5. To *Scheveningen*, see p. 235. — 6. To *Delft*, in ½ hr., starting from the upper end of the Spui (Pl. C, 4), and passing through the Gedempte Lange Gracht, Wagenstraat, Stationsweg, and Huygenstraat (Pl. D, 6), and past *Rijswijk* (p. 215), every ½ hr.; fare 25 c. (starting from Delft at the Hague Gate, see p. 215).

Post Office (Pl. 29; B, 3), at the back of the Groote Kerk, open from 6 a. m. to 10 p. m.

Telegraph Office at the Binnenhof, near the Picture Gallery (p. 219); also several branch-offices.

Theatre (Pl. 31; D, 3) in the Turnooi Veld. French plays on Mondays, Thursdays, and Saturdays, Dutch on Tuesdays and Fridays, German operas, in winter only, on Wednesdays. Performances begin at 7.

Engravings. *Goupil & Co.*, Plaats; *Brouwer*, Noordeinde 12; *Abercrombie & Co.*, corner of the Kneuterdijk and the Vijverberg; *Couvé*, Lange Pooten 41. — Art exhibitions are held from time to time in the *Teekenacademie*, and in the new *Gebouw voor Kunst en Wetenschappen* (Pl. 43; E, 4), which is also used for theatrical and other performances.

De Boer's Grand Bazar Royal (Pl. 2; C, 1), Zeestraat 72, is a very attractive emporium of Japanese, Chinese, and other curiosities and fancy-articles of every description.

British Ambassador: *Hon. W. Stuart*, Westeinde. — **American Ambassador:** *Hon. James Birney*, Bezuidenhout 14b.

English Church Service in the Church of SS. John and Philip, near the Rhenish Station (Pl. E, 4), at 11 a.m. and 3 p.m.; *Rev. Edward Brine*, chaplain to the British embassy.

Principal Attractions. **Picture Gallery (p. 219), Binnenhof (see below), Municipal Museum (p. 229), Dutch Museum (p. 230), Statues (pp. 227, 232), excursion to Scheveningen. The Picture Gallery is 1 M. from the Dutch, and ½ M. from the Rhenish railway-station. If the traveller starts at 6 a.m., he will have time to enjoy a bath at Scheveningen, visit the Huis ten Bosch on the way back, and reach the Picture Gallery at the Hague between 10 and 11 o'clock.

The **Hague** (102,600 inhab., ⅓rd Rom. Cath.), Fr. *La Haye*, originally a hunting-seat of the Counts of Holland, whence its Dutch name *'S Graven Hage* or *den Haag* (i.e. 'the count's enclosure', or 'hedge'), has for centuries been the favourite residence of the Dutch princes. From the 16th cent. downwards it was the political capital of the States General, and in the 17th and 18th centuries was the centre of all their most important diplomatic transactions. Owing, however, to the jealousy of the towns entitled to vote in the assembly of the states, the Hague was denied a voice in that body, and therefore continued to be 'the largest village in Europe', as it has sometimes been called, until Louis Bonaparte, when king of Holland, conferred on it the privileges of a town. Its aristocratic and prosperous appearance is due solely to the presence of the court and the numerous nobles and diplomatists who reside here, and not to the internal resources of the town itself.

No town in Holland possesses so many broad and handsome streets, lofty and substantial houses, and spacious and imposing squares as the Hague. The N.E. quarter of the town, with the *Vijverberg*, the *Kneuterdijk*, the *Voorhout*, and the *Noordeinde*, is especially remarkable in this respect.

The neighbourhood of the *Vijver (i.e. fish-pond; Pl. C, D, 3), a sheet of water nearly in the middle of the town, enlivened with an island and swans, and partly surrounded by fine old avenues, is the most fashionable quarter. The water is kept in motion by artificial means, fresh water being pumped by a steam-engine on the Dunes into the Vijver and the canals. The impetus thus given to it causes a slight stream towards Rotterdam, where the water is finally pumped out into the Maas.

On the S.E. side of the Vijver is situated the **Binnenhof** (Pl. C, D, 3), an irregular pile of buildings, some of them of mediæval

origin, and once surrounded by a moat. The square formed by the buildings is entered by several gates. About the year 1250 Count William of Holland, afterwards elected emperor of Germany, built a palace here, and this building was enlarged by his son Florens V., who in 1291 made the Hague his capital. The stadtholders, from Maurice of Nassau onwards, all resided here.

In the centre of the square stands the old HALL OF THE KNIGHTS (Pl. 33), a brick building of the time of Florens V., resembling a chapel, with lofty gables and two turrets; it now contains the Archives of the Home Office. To the E. of the Knights' Hall is the GEREGTSHOF, or court of justice, the assize-chamber in which contains a few good reliefs of 1511, while the civil court-room is embellished with seven scenes from Roman history by *G. de Lairesse* (entrance from the passage on the S.E. side, near the 'Rijkstelegraaf').

The N. wing of the Binnenhof contains the CHAMBERS OF THE STATES GENERAL. The old hall of the States of the time of the republic, containing two ancient mantel-pieces and some allegorical paintings by *Parmentier*, is at present cut up into several small rooms, but is soon to be restored to its original condition. The interesting *Trêves Saloon*, built by William III. in 1697 as a reception-room, contains a handsome ceiling and the portraits of seven electors by Brandon and other painters. The entrance to these apartments is in the E. corner of the court, door No. 20 (Pl. 39; D, 3).

The history of the Republic, during its most glorious period, was sullied by two dark tragedies, of which the Binnenhof was witness. The influential *John van Oldenbarneveld*, the Grand Pensionary, or prime minister of Holland, having incurred the displeasure of Prince Maurice of Orange by his opposition, the stadtholder, during a meeting of the States General, caused Oldenbarneveld to be arrested, together with his learned friends *Grotius* and *Hogerbeets*, the Pensionaries of Rotterdam and Leyden. The two latter were conducted to the castle of Loevenstein (p. 300), while the Grand Pensionary himself was condemned to death, 'for having conspired to dismember the States of the Netherlands, and greatly troubled God's Church' (comp. p. xxxii). On 24th May, 1619, the unfortunate minister, then in his 72nd year, was executed on a scaffold erected in the Binnenhof, after having written a touching vindication of his innocence to his family, and solemnly declared on the scaffold that 'he had ever acted from sincerely pious and patriotic motives'. The other tragedy alluded to is the death of De Witt, which took place in the immediate neighbourhood of the Binnenhof (see p. 228).

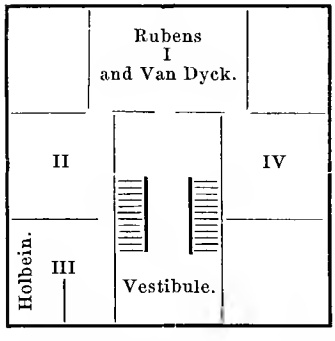
Passing through the N.E. gate of the Binnenhof, which is adorned with the arms of the County of Holland, we reach a house standing alone on the left, No. 29, with an entrance-court enclosed by a railing. This is the MAURITSHUIS (Pl. 25; D, 3), erected by Prince John Maurice of Nassau, the Dutch governor of Brazil (d. 1679), and now containing the celebrated ****Picture Gallery** *(Koninklijk Kabinet van Schilderijen)*.

The collection is open daily, Monday to Friday 10-4 in summer, 10-3 in winter (Oct.-April), Saturdays 10-2, Sundays 12-30

to 3 or 4. It is closed at Easter, on Ascension Day, for two days at Whitsuntide, for two at Christmas, and on New Year's Day.

The nucleus of the Gallery of the Hague consists of collections made by the princes of the House of Orange. As early as the first half of the 17th cent. Frederick Henry (d. 1647) and his consort Amalia of Solms-Braunfels ordered so many pictures from Dutch and Flemish masters that they left no fewer than 250 works to be divided among their four daughters (1675). William III. formed a collection at the Château of Loo, which on his death was sold at Amsterdam. The Stadtholder William V. (1748-1806) also gradually collected about 200 pictures, many of which are still in this gallery. To the purchase of the Slingelandt collection the gallery was indebted for a number of its finest works. The flight of the Prince of Orange in 1795, on the approach of the French troops, was followed by the removal of the pictures to the Louvre. In 1815 a partial restitution took place, but 68 works still remained in Paris. In 1817 the gallery contained only 173 pictures, but the number was rapidly increased by the zealous and successful exertions of King William I. The catalogue now numbers upwards of 300 paintings, of which 200 belong to the Dutch school, 40 to the Flemish, 40 to the Italian, and 20 to the German.

Rembrandt and *Potter* are the princes of the collection. The five works by Rembrandt are all among the best specimens of his early manner. *Jan Steen*, *Terburg*, *Gerard Dow*, *Adrian van Ostade*, and *Adrian van de Velde* are also represented by masterpieces. The finest landscapes are those of the three *Ruysdaels* and of *Van der Meer of Delft*, a painter who has only recently obtained the fame he deserves. — Excellent catalogue in French, by *Vict. de Stuers* (1874), 1½ fl.; abridgment in Dutch or French (1879), 50 c.



Ground-Floor. — Room I. Flemish School. In the centre: 215. *Rubens*, Portrait of his confessor Michael Ophovius, afterwards Bishop of Bois-le-Duc; 206, ter. *Van Dyck*, Magdalene. On the walls, beginning to the right of the door: 217. *Rubens*, Departure of Adonis (copy?); 218. *After Rubens*, Angelica and the Hermit (from Ariosto); 223. *David Teniers the Younger*, The good kitchen; above, 221. *Frans Snyders*, Kitchen with game and vegetables, the figure by *Rubens;* *203, 204. *A. van Dyck*, Portraits, once erroneously called the Duke and Duchess of Buckingham, now catalogued, in accordance with the coat-of-arms in the corner, as 'Sir...

Sheffield' and his wife 'Anna Wake'; 224. *D. Teniers the Younger*, Alchemist; 206, bis. *Van Dyck*, Portrait in grisaille of Andr. Colyns de Nole, a sculptor of Antwerp. By the window, 9. and 10. Two good heads in terracotta of the Admirals De Ruyter and Van Gent. Left Wall: *213, *214. *Rubens*, Isabella Brant and Helena Fourment, the master's first and second wife, both admirably executed; 222. *Fr. Snyders*, Stag-hunt, the landscape by *Rubens;* *209. *Jacob Jordaens*, Faun and nymph, half-figures life-size, boldly drawn, one of the best works of the master; *206. *Van Dyck*, Portrait of the Antwerp painter Quintyn Simons, one of the finest portraits painted by the master before he went to England; 216. *Rubens*, Adam and Eve in Eden; 205. *Van Dyck*, The Huygens family, six separate medallions, probably from a ceiling; 207. *Frans Franken Junr.* and *Fr. Pourbus Jr.*, Ball at the court of the archducal pair, Albert and Isabella, about 1615.

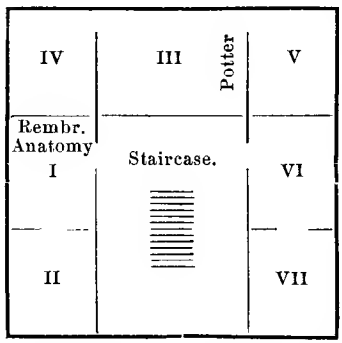
Room II. On the right: 225, bis. *M. van Valckenborg the Younger* and *J. Francken*, Alexander the Great visiting Apelles, with sketches of several famous paintings; 210. *Jacob Jordaens*, Venus, Cupid, Nymphs, and Satyr in a grotto (after *Rubens);* 201. *Phil. de Champaigne*, Portrait of Jacob Govaerts; 202. *Gonzales Cocx* or *Coques*, Interior of a picture-gallery; opposite, 19, bis. *Cornelis van Haarlem*, Marriage of Peleus and Thetis. Third Wall: 34, a, b, c. *Hendrik Goltzius*, Mercury, Hercules, Minerva; 166. *Ezajas van de Velde*, Dinner, dated 1614; *Adrian van der Venne*, 168, bis. Dancing peasants, 168, ter. Peasants brawling, two works in grisaille.

Room III. On the right: 235, 236. *Adam Elshaimer*, Italian landscapes; 200. *'Velvet' Brueghel*, Paradise. Left wall: 19. *Cornelis van Haarlem*, Massacre of the Innocents. In the middle of the room: 40, bis, 40, ter. *Marten Heemskerk van Veen*, Nativity, and Adoration of the Magi; on the back, Annunciation. Opposite: 226. *Roger van der Weyden*, Descent from the Cross (according to Mr. Crowe a school-piece); 237. *Hans Holbein the Younger*, Female portrait, painted in the artist's early period, when he still resided at Bâle; 240. *Holbein*, Portrait of a man, an excellent specimen of his later style (1542); 95. *Ant. Moro* (Sir Anthony More), Portrait of a man; 231, 232, 233. *B. Beham*, Portraits of Elizabeth, Maximilian, and Anna of Austria when children; 316, quater. *Italian School*, Portrait of Giuliano da Sangallo, the architect (ascribed by Burger to Albert Dürer); 239. *Holbein* (copy?), Portrait of Jane Seymour, wife of Henry VIII.; 238. *Holbein*, Portrait of Robert Cheseman, 1533; 245. *Rottenhammer*, Repose on the Flight into Egypt (landscape by *Jan Brueghel*); 247. *Rottenhammer* and *Brueghel*, Christ in Hades; 241. Copy after *Holbein*, Portrait of Erasmus of Rotterdam; 212. *P. Pourbus*, Moses delivering the Tables of the Law to the Israelites; 225, ter. *Frans Floris (de Vriendt)*, Venus and Adonis.

Room IV.: Portraits of Princes of the House of Orange, their relatives, and other celebrated personages, including No. 51, quater. The Great Elector of Brandenburg, by *Honthorst;* Nos. 15, 16. Admiral De Ruyter and his son, by *Ferd. Bol;* Nos. 76-84. by *Mich. van Mierevelt* of Delft (*82. William the Silent), and others by *Ravesteyn.* The names of the persons represented are inscribed on the frames.

Room V. also contains portraits of princes of the 17th and 18th cent.: 127. *Schalcken*, William III. of England; 247d., 247e. Francis I., Emperor of Germany, and Maria Theresa.

First Floor. — Ante-Room, beginning with the left wall, at the window: 47. *Melchior d'Hondecoeter*, The 'Raven in peacock's feathers'; below, 128. *Schalcken*, Young woman putting on earrings; 6. *Lud. Bakhuizen*, Dutch harbour; 55. *Jan van Huchtenburgh*, Convoy attacked by soldiers in ambush; 38. *Jan. David de Heem*, Garland of flowers and fruit; 69. *Jan Lingelbach*, Prince William II. of Orange, before Amsterdam, 1650; 21. *Albert Cuyp*, Portrait of Seigneur de Roovere, overseer of the salmon-fisheries at Dordrecht; 70. *Jan Lingelbach*, Charles II. embarking for England; 5. *L. Bakhuizen*, William III., King of England, disembarking at the Orange-Polder on his return from England in 1692; 93c. *Jan Miense Molenaer*, Village fête; 105a. *Palamedesz*, Officer; 465. *P. Codde*, Soldiers playing backgammon. — Right wall, again beginning at the window: 14. *Abraham Bloemaert*, Banquet of the gods at the marriage of Peleus; 96. *Paul Moreelse*, Portrait of Amelia Elizabeth, Countess of Hanau; 184. *Phil. Wouverman*, 'Un manège en pleine campagne' (an equestrian puts his steed through its paces, before a lady seated in a carriage drawn by six grey horses); 97. *Moreelse*, Portrait of Countess Ernestina of Ligne-Arenberg; 180. *Jan Wynants*, View on the dunes, the figures by *Lingelbach*; 33. *Cesar van Everdingen*, Diogenes 'seeking for a man' in Haarlem Market-place, with portraits of Grand Pensionary Steijn and his family; 9. *Nicholas* or *Claes Pietersz Berchem*, Pastoral scene, of unusual size; 11. *Berchem*, The ford, Italian landscape; 64. *Ph. Koninck*, Mouth of a river; 51, ter. *Honthorst*, Little girl plucking fruit; 195. *Unknown Artist*, Portrait of Grand Pensionary Jan de Witt. Among the busts we may mention that of William the Taciturn, by *Hendrik de Keyser* (No. 3).



Room I. (comp. Plan). To the right: 29a. *Gerard Dow*, Study; 8e. *A. van Beyeren* Fish and lobster; 31a. *Corn. Dusart*, Tavern

interior; 37a. *Frans Hals* (the son?), Breakfast; 65e. *Peter Lastman*, Raising of Lazarus, 1632. — Right wall: 66. *Jan Livens* (?), Portrait of a man; 95, bis. *Paul Moreelse*, Portrait of the artist himself.

**115. *Rembrandt's* celebrated School of Anatomy, painted for the Amsterdam guild of surgeons in 1632, and intended to adorn the Dissecting Room ('Snijkamer') at Amsterdam along with other pictures of a similar nature (see p. lvi). These, however, whether of later or earlier date, have been completely eclipsed and consigned to oblivion by this masterly group of portraits. Burger has justly characterised this picture as the truest and most lifelike representation of the 'working of intellect' ever produced. The painting remained in the School of Anatomy till 1828, when it was purchased by King William I. for 32,000 fl.

'This picture represents the celebrated anatomist *Nicolaus Tulp*, a friend and patron of Rembrandt, in a vaulted saloon, engaged in explaining the anatomy of the arm of a corpse. He wears a black cloak with a lace collar, and a broad-brimmed soft hat. With his half-raised left hand he makes a gesture of explanation, while with his right he is dissecting a sinew of the arm of his subject. The corpse lies on a table before him. To the right of Tulp is a group of five figures; and two other men are sitting at the table in front. These listeners are not students, but members of the guild of surgeons of Amsterdam, as shown by a paper held by one of them. They are attending to the lecture with very various expressions. They are all bare-headed, dressed in black, and with turned-over collars, except one who still wears the old-fashioned, upright ruff. There are perhaps other persons present in the hall, as Tulp appears to be looking beyond the picture, as if about to address an audience not visible to the spectator; and it is here worthy of remark that Rembrandt's compositions are never imprisoned in their frames, but convey an idea of a wide space beyond them. It is somewhat singular that the spectator seems hardly to notice the corpse lying before him at full length, the feet of which he can almost touch, although it is strongly lighted in contrast to the surrounding black garments and most faithfully presents the peculiar hue of a dead body, leaving no doubt that it was painted from nature as well as the living heads. The admirable art of the composition consists in its power of riveting the attention to the living in the presence of death. The painting is signed at the top, '*Rembrant, 1632*'. *Burger. Musées de la Hollande.*

61. *Thomas de Keyser*, Portrait of a magistrate, 1631; *32. *Gerbrand van den Eeckhout*, Adoration of the Magi. — Opposite, third wall: —

*105. *Adrian van Ostade*, The Fiddler.

An itinerant fiddler, standing in front of an old and weather-beaten house, is delighting a numerous audience with his skill. The representation of the scene in the open air has given the artist an opportunity of introducing the most varied effects of the reflection of light. Few of Ostade's works can compare with this in freshness of composition and finish of execution. It was painted in 1673, when the artist was in his sixty-third year.

*62. *Thomas de Keyser*, The four burgomasters of Amsterdam receiving the news of the arrival of Marie de Médicis (1638), perhaps merely a sketch for a larger work, but painted with great vigour; *185. *Phil. Wouverman*, Landscape, known as 'The Haycart'; 117. *Rembrandt*, Portrait of a young man, perhaps the artist

himself, painted, according to Vosmaer, about 1630; *165. *Adrian van de Velde*, Beach at Scheveningen, enlivened with charming groups of figures, and an aërial perspective perhaps unequalled by the painter in any other work; 17. *Jan* and *Andries Both*, Italian scene. *104. *Adrian van Ostade*, Interior, with eight figures, assembled for the purpose of smoking, singing, and drinking; or Worship of Bacchus and Apollo (1662). 134. *Jan Steen*, Dentist. — On the other side of the door: 188. *Ph. Wouverman*, Hunters resting; 102, 103. *C. Netscher*, Portraits of M. and Mme. van Waalwijk; 88. *W. van Mieris the Younger*, Grocer; 130. *Schalcken*, Physician; 101. *C. Netscher*, The painter with his wife and daughter, 1665; 129. *Schalcken*, Bootless warning.

Room II. On the right: *28. *G. Dow*, The young housekeeper. A lady with a child in the cradle, and an attendant, a carefully executed picture. The work, also known as 'The Household', is one of the gems of the collection, and is of equal merit with the celebrated 'Dropsical Lady' in the Louvre. It is dated 1658.

*113. *Paul Potter*, Landscape with cows and pigs; 73. *Gabriel Metsu*, Huntsman.

*116. *Rembrandt*, Susanna, on the point of stepping into her bath, is alarmed by the presence of the two elders (of whom one only is distinguishable in the shrubbery), painted in 1637. Placed by the side of the School of Anatomy and the Simeon, the merits of this work are too often overlooked. Yet Susanna, strongly relieved against a dark background, is one of the most interesting female figures ever painted by Rembrandt, being remarkably faithful to nature, though not of classic beauty. In all probability the painter's wife Saskia stood to him as a model

170. *Ary de Vois*, Huntsman; 18. *Jan* and *Andries Both*, Italian scene.

**114. *Rembrandt*, Presentation in the Temple, usually called in Holland 'Simeon in the Temple', the earliest important composition of the artist known, painted in 1631, soon after he settled at Amsterdam.

'In the middle of the Temple, the fantastic architecture of which is lost in the darkness, the light is concentrated on a group of seven persons. Simeon with eyes raised towards heaven, and wearing a robe glittering with gold, is represented kneeling, with the infant Christ in his arms; the Madonna, in a light blue robe, with folded hands is also kneeling; while Joseph on his knees offers the sacrificial doves. A little to the left, as a counterpoise to Simeon, is the high-priest, with a long flowing robe, and almost turning his back to the spectator, raising his right hand, which gleams in the strongest light, in an attitude of benediction. Behind the Virgin are two rabbis. To the left, in the background of the aisles, several groups are observed in the twilight, and to the right in the chiaroscuro are a number of people ascending and descending a stair. On the same side, quite in the foreground, are two venerable old men sitting on a bench. The back of the bench bears the monogram R. H. (Rembrandt Harmensz) and the date 1631. This admirable little work, of the master's earliest period, already exhibits the bold touch and the striking effects for which Rembrandt is famous, but the Madonna, who stands in the full light, is somewhat cold and insignificant in character'. *Burger. Musées de la Hollande.*

59. *Karel du Jardin*, Shepherdess spinning. At the first window: 24. *Phil. van Dyk*, Lady playing the lute; *Frans van Mieris the Elder*, *87. Portraits of the painter and his wife, 86. Portrait of Professor Florentius Schuyl of Leyden; 131. *Schalcken*, Venus; *85. *Fr. van Mieris the Elder*, Soap-bubbles; 29. *Ger. Dow*, Woman with a lamp. At the second window: 26. *Phil. van Dyk*, Bookkeeper; *164. *A. van de Velde*, Wooded landscape with cattle, a small picture, full of life and charming in colour.

Second Wall: 160. *Corn. Troost*, Twelfth Night; *182. *Ph. Wouverman*, The departure; *72. *John Ver Meer*, usually called *Van der Meer of Delft*, View of Delft; *112. *Paul Potter*, 'La Vache qui se mire', a herd of cattle by a river, with the form of a cow reflected by the water in the foreground, and men bathing behind, 1648; *181. *Ph. Wouverman*, The arrival; 40. *Cor. de Heem*, Fruit; 186. *Ph. Wouverman*, Large battle-piece. In the corner: 71a. *Nic. Maes*, Diana and her companions; 179. *Jan Wynants*, Outskirts of a forest.

Third Wall: 162. *Jac. Ochtervelt*, Fishmonger; 75. *G. Metsu*, Justice protecting the widow and the orphan; 120. *Rachel Ruysch*, Flowers; 169. *Hendrik Willemsz van Vliet*, Interior of the Oude Kerk at Delft; 174. *Jan Weenix*, Dead game; 71. *N. Maes*, Portrait of a man; 12. *Nic. Berchem*, Cavalry attack. On the entrance wall: 18a. *Peter Codde*, Ball; 46. *Ger. van Hoeckgeest*, Tomb of William I. at Delft (p. 214). Above, 143. *Swanevelt*, Italian landscape.

Room III. (comp. Plan, p. 222). On the right: 45. *Hoeckgeest*, Interior of the Nieuwe Kerk at Delft. — *139. *Jan Steen*, Guest-chamber in the painter's brewery.

This work is also sometimes styled a 'picture of human life', many persons being of opinion that Steen painted scenes of conviviality with the same moralising tendency as Hogarth, for the purpose of rebuking human follies and vices. The picture contains about twenty persons. While the elders are enjoying their oysters, the children are playing with a dog and cat. Jan Steen himself plays a merry air, while a young woman is looking towards him, and a portly boor is laughing, glass in hand. In the background are card-players and smokers. This is one of the master's best works.

*118. *Rembrandt*, 'The Officer', study of a head, probably the painter's own portrait (painted about 1634, according to Vosmaer); 48. *Melchior d'Hondecoeter*, Menagerie of Prince William III. at the Château of Loo; 187. *Ph. Wouverman*, Camp; *145. *Gerard Terburg*, Portrait of the artist as burgomaster of Deventer; *122. *Jac. van Ruysdael*, Waterfall; *42. *Barth. van der Helst*, Portrait of Paul Potter, the animal painter.

*111. *Paul Potter's* far-famed Bull, the most popular picture in the collection, remarkable as one of the few animal-pieces which the master painted on so large a scale.

The picture was carried off to Paris by the French, and was regarded as fourth in point of value among all the pictures in the Louvre. The three which ranked before it were Raphael's Transfiguration, Domeni-

chino's Communion of St. Jerome, and Titian's Martyrdom of St. Peter. This celebrated picture was purchased in 1749 for 630 fl., but before it was restored by the French the Dutch government offered 60,000 fl. to Napoleon for its restoration. Much, however, as the bull, which has a cow, a sheep and lamb, a ram, and a shepherd as companions, has been praised, it must in candour be admitted that several of the master's smaller animal-pieces are more attractive and perfect. The large animals in this work are in too strong relief, and the light is distributed somewhat monotonously over the whole picture without being softened by intermediate tones.

At the central window: 68. *Jan Lingelbach*, Hay-harvest; 44, 43. *Willem de Heusch*, Italian landscapes; 183. *Ph. Wouverman*, Hawking; 39. *De Heem*, Wreath of flowers and fruit; 74. *G. Metsu*, Lady writing, a man behind her, and a mandoline-player in the background; 131a. *Karel Slabbaert* (17th cent.), Soldier leaning on a cannon, in the background a city-gate and a troop of prisoners.

Third wall: *135. *Jan Steen*, Poultry Yard (1660).

The picture represents a platform with several steps leading to a court with a brook flowing through it, and an old leafless tree on the right with a peacock on one of its branches. Ducks are paddling in the water, and pigeons and fowls picking up grain from the ground. On one of the steps sits a girl with a saucer, out of which a lamb is drinking. A bald-headed man-servant with a basket of eggs is speaking cheerfully with her, while another standing on the platform with a fowl under his arm looks at her laughingly. The last is a remarkably characteristic and life-like figure.

167. *W. van de Velde the Younger*, The Y; 173. *Jan Weenix*, Dead swan, natural size; 22. *Dirk van Deelen* and *Ant. Palamedesz*, Hall of the Binnenhof during the grand assembly of the States General in 1651; 168. *W. van de Velde Junr.*, Calm sea with shipping. — We now return to the entrance-wall: —

50, 49. *Mel. d'Hondecoeter*, Hens and Ducks; 106. *Adr. de Pape* (17th cent.), Old woman plucking a fowl; 136. *Jan Steen*, Physician feeling a young lady's pulse; *123. *J. van Ruysdael*, Seashore.

*138. *Jan Steen*, Portrait of himself and his family, an unusually large picture for this master, boldly and energetically painted in his best style.

'The worthy Jan Steen has here assembled his whole family aronnd him. The group consists of eleven persons. The principal place at the table is of course occupied by Jan himself, a figure with long hair and a broad hat, laughing and smoking, and apparently about to drink. On his left is his wife, a corpulent lady in a blue fur-trimmed velvet jacket, filling a pipe, which one is almost tempted to think is for her own use. Jan's aged mother, to the left in front, is dandling a grandchild on her knees, while his father by the fireside, in spectacles, is singing from a sheet of music accompanied on the flute by Jan's eldest son, a handsome lad, almost grown up. In the immediate foreground are a dog, some copper utensils, and a mortar on which the master has placed his signature'.

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*124. *Jacob van Ruysdael*, Distant view of Haarlem, purchased in 1827 for 6700 florins.

'The foreground is occupied by a level meadow, on which long strips of linen are being bleached. The houses in connection with the bleaching-

green stand towards the left. Beyond, stretching to the horizon, is a monotonous plain, almost totally destitute of trees or dwellings, and in the extreme distance are distinguishable the town and church of Haarlem. And all these miles of landscape are represented on a little canvas, only 18 in. high!' *Burger.*

137. *Jan Steen*, The doctor's visit. — *144. *Gerard Terburg*, 'The Dispatch'.

An officer holds a letter which appears to have been delivered to him by a trumpeter. This picture, also called 'The Interruption', is one of the most charming works of the master, full of life and expression, and rivalling the famed 'Paternal Admonition' at Amsterdam. It is unfortunately much darkened by age.

Room IV. Nos. 147-161. *Corn. Troost*, Fifteen drawings in chalk, illustrating the customs of the early part of the 18th cent., and of little artistic value.

Room V., and the last two rooms, contain works of the Italian, Spanish, and French schools. Those in Room V. are almost all by unknown masters and of little importance. 297. *Titian* (?), Portraits of Alphonso I., Duke of Ferrara, and Laura de' Dianti (?); 299. *Domenichino*, Cumæan Sybil; 262, bis. *Caravaggio*, Body of St. Sebastian surrounded by the women.

Room VI. (comp. the Plan, p. 222). No. 292. *Fabr. Santafede* (d. 1634), Holy Family and St. Elizabeth; 277. *Gasp. Poussin*, Landscape; 268. *Paris Bordone*, Christ blessing; *256. *Murillo*, Shepherd; 257. *Velazquez*, Portrait of the Infante Charles Balthazar, son of Philip IV. of Spain, not one of the master's happiest efforts; 251. *Claude Lorrain*, Landscape. — 274. *Cignani*, Adam and Eve; 289, 290. *Salvator Rosa*, Monks praying; 280. *Lodovico Mazzolino*, Massacre of the Innocents; 264. *Fra Bartolommeo* (?), Holy Family; 265, 266. *Canaletto*, Roman palaces; 293. *After Raphael*, Venus and Cupid (original lost); 301. *Unknown Master*, Venus, a good work; 294. *After Raphael*, Holy Family under the oak (original at Madrid).

Room VII. Nos. 285, 286, 287, 288. *Salvator Rosa*, Landscapes; 262. *Bronzino* (d. 1607), Portrait; 278. *Luca Giordano* (d. 1705, Naples), Four musicians; 314. *Unknown Artist*, Portrait of Charles V.; 271. *Luca Cambiaso*, Madonna and Child; 298. *Titian* (?), Holy Family; *255. *Murillo*, Madonna and Child; 252, 253. *Joseph Vernet* (father of Charles, and grandfather of Horace Vernet), Port of Leghorn, and the Cascatelle at Tivoli; 267. *P. da Cortona*, Holy Family; 305, 304. *Salvator Rosa* (?), Sisyphus and Prometheus; *258. *Velazquez*, Spanish landscape.

The Plein (Pl. D, 3, 4), an extensive square on the E. side of the Mauritshuis, is adorned with the **Statue of Prince William I.** (Pl. 36), in bronze, by *Royer*, erected in 1848. The statue is represented with one finger slightly raised, in allusion to his well-known taciturnity. His favourite motto, '*saevis tranquillus in undis*', and the dedication of the monument by '*the grateful people*

to the father of their fatherland', are inscribed on the pedestal. On the S.W. side of the Plein is the *Colonial Office*, and adjoining it on the S., with an entrance-court and portico, is the *Hooge Raad* (Pl. 4). In the S. angle is the office of the *Ministry of Justice*, a new building of brick and white stone, in the Dutch Renaissance style. The vaulted ground-floor, the walls of which are lined with tiles of Delft ware, is destined to contain the archives. Opposite rises the *War Office* (Pl. 23), which in the time of the Republic was the residence of the deputies from Haarlem. On the N.W. stands the handsome edifice which at present contains the *National Archives* (Pl. 30), formerly the house of the Amsterdam deputies. The most interesting document in the collection is a copy of the Peace of Westphalia (1648). — On the W. is the club-house of the *Nieuwe* or *Litteraire Societeit* (Pl. 25 b; D, 3), to which strangers are only admitted when introduced by a member.

The Buitenhof (Pl. C, 3), a large open space adjoining the Binnenhof on the S. W., and also bounded on the N. side by the Vijver, is adorned with a mediocre *Statue of William II.* (Pl. 23; d. 1849) in bronze, erected in 1853.

The **Gevangenpoort** (Pl. 3; C, 3) is an ancient tower with a gateway leading (N.) from the Buitenhof to the Plaats. In 1671 *Cornelis de Witt*, who was falsely accused of a conspiracy against the life of the stadtholder William III., was imprisoned here. His brother *John de Witt*, the Grand Pensionary, hearing that his brother was in danger, hastened to the tower to afford him protection. The infuriated populace, who had been induced by the enemies of the two brothers to believe in their guilt, availed themselves of this opportunity, and, having forced their way into the prison, seized the persons of their ill-fated victims, whom they literally tore to pieces with savage cruelty (comp. p. xxxiii). The brothers are buried in the Nieuwe Kerk. The old prison, in which a collection of instruments of torture has been formed, is open daily, free, from 10 (Sundays and holidays 12. 30) to 4. — Farther to the N. lie the Plaats and the Vijverberg, see p. 230.

Adjoining the Buitenhof on the S.W. is the *Vegetable Market*, and beyond it the *Fish Market* (Pl. C, B, 3).

The **Town Hall** (Pl. 35), built in 1565, enlarged in 1734 by the addition of the N. wing, and recently restored, stands on the E. side of the Fish Market. The sculptures on the façade next the Groote Kerk are by *J. B. Xavery*. A flight of steps ascends from the street to the vestibule, which contains the bench of the old sheriff's court ('Schepenenbank') and three paintings by *Willem Doudyns*, representing the Judgment of Solomon. A hall on the ground-floor contains a corporation-piece by *Jan van Ravesteyn* (1580-1657), the greatest of the early Dutch portrait-painters with the sole exception of Frans Hals (p. liv). He was the favourite painter of the Town Council and fashionable society of the Hague. His best works

are still in possession of the town, which has lately collected a few of them in the new Municipal Museum (see below).

The picture by *Ravesteyn* in the Town Hall represents 25 arquebusiers of the Guild of St. Sebastian, descending the staircase of the Shooting-gallery ('Doelen'), engaged in animated conversation and strikingly life-like. Another work of the same kind, hanging in the same room, and depicting three officers of the white arquebusiers, was formerly also attributed to Ravesteyn. The room also contains an unattractive painting, by *Jan de Baen* (1633-1702), of the Magistrates of the Hague in 1682, assembled round the council-table in stiff attitudes, and wearing wigs à la Lonis XIV. In the corners of the ceiling are four small paintings in grisaille, by *Jacob de Wit.*

The **Groote Kerk** (Pl. 9; B, 3) of St. James is a Gothic edifice of the 15-16th cent., with a hexagonal tower, surmounted by a modern iron spire. The interior, which is finely vaulted, contains a few monuments, among them that of Admiral Obdam, who fell in 1665 in a naval engagement with the English in the Sound. In the sacristy are the remains of an alabaster monument of a Mynheer van Assendelft (d. 1636) and his wife. The sacristan lives at Kerkplein 13, near the Post Office (25 c.).

To the S., opposite the Groote Kerk, is the covered *Fish Market* (Pl. 40; B, 3), the rendezvous of the fish-women of Scheveningen (p. 237). Several storks (a bird which figures in the armorial bearings of the town) are maintained in the court at the public expense.

We now proceed southwards, and then pass through the Laan into the Korte Beestenmarkt. At No. 9. in this street is the ***Municipal Museum** (*Het Gemeente-Museum;* Pl. 44; B, 4), which contains most of the pictures formerly in the Town Hall, and also numerous modern works. Admission daily, except Saturdays, 10-3; Sundays and holidays 1-3 (visitors ring the bell).

The Modern Pictures are exhibited in a room and cabinet in front, and are all inscribed with the names of their painters: *Van Hove*, Interior of a synagogue; *Ten Kate*, Reckoning day; *J. Hanedoes*, Sunset on the dunes near Haarlem; *J. Bosboom*, Interior of St. Peter's Church at Leyden; *Henri Bource*, Wives and children of Scheveningen fishermen on a summer evening; *Mesdag*, Sea-piece; *Verveer*, Four 'old salts'. — Farther on is a corridor, opening on which to the right are two rooms containing the —

Old Pictures. Room I. No. 12. *Croos*, View of the Hague, with twenty views in the environs, 1666. On the principal wall: *39. *Jan van Goyen*, View of the Hague, S. side of the town, the largest (15 ft. by 5½ ft.) and one of the most important works of this master, who knew so well how to pourtray the autumnal colouring of a Dutch landscape; it is unfortunately not in a good light.

Room II. Nos. 24, 25. *Mierevelt the Elder*, Portraits of Prince Frederick Henry and Princess Amelia of Solms, 1634. — *18. *Jan van Ravesteyn*, Banquet partaken of by seventeen town-councillors and nine officers of the Guild of Arquebusiers, whose Captain, according to the annual usage, receives the 'cup of welcome' ('een frissen roemer met wijn'); the costume is not that of the 17th cent., but of an earlier period, with tall, narrow-brimmed hats and upright ruffs, and accords well with the grave and dignified deportment of the figures (dated 1618). — 33. *Joachim Hoeckgeest* (first half of the 17th cent.), An ensign of the green banner of the house of Orange; 32. *Unknown Painter*, Ensign of the red banner of Orange; 37. *Cornelis Janssens*, Members of the town-council of the Hague in 1647. — 31. *Jan van Ravesteyn*, Six officers of the white arque-

busiers, 1638; 23. *Mierevelt*, William the Taciturn, life-size portrait, down to the knees. — *22. *Jan van Ravesteyn*, Fifteen members of the town-council of 1636 in half-figure, sitting at their green table, with which their black dress contrasts admirably; the only colours the picture contains are green, black, and the flesh-tint of the faces, and the effect is very harmonious and pleasing.

The First Floor contains a few portraits by *Corn. van Haarlem* and *M. van Mierevelt*, some views of the Hague, and a collection of ANTIQUITIES belonging to the town (glasses, porcelain, medallions, banners of the guilds, etc.).

The **Netherlands Museum** (Pl. 45; A, 4), Prinsengracht 71, about 5 min. from the Municipal Museum, contains a rich collection of products of Dutch industry. It is open daily, 10-4 (Sun. and holidays 12. 30-4); no fee.

Numerous weapons are exhibited in the Vestibule. ROOM I., behind the staircase, contains Dutch furniture of the 17th cent.; Delft ware (p. 213); ivory carvings.

ROOM II. Renaissance furniture. On the cabinet to the left stands a bust of *Admiral Piet Hein* (p. 214); adjacent, the armour of *Admiral de Ruyter*. On the walls: Pen-and-ink drawings by *W. van de Velde Jr.* of the naval battles of Dunkirk (1639), Ter Heyde (1653; in a boat in front is the artist himself), and Leghorn (1653). Cabinet of tortoiseshell, inlaid with silver, containing a large model of a Dutch house, constructed by *Brandt* for Peter the Great, at a cost of 30,000 florins. The figures in Dutch costumes in the middle of the room were prepared for the Paris Exhibition of 1878. There are similar figures in several of the other rooms.

The PASSAGE contains a Dutch state-coach of the 18th cent., and some tapestry, executed by *Jan de Maeght* of Middelburg (p. 203), and representing the wars against Spain in 1573 and 1576.

ROOM III. In front: Ecclesiastical objects in the Romanesque and Gothic styles: in the first cabinet, silver articles in repoussé work, tankards, fine salvers; in the second cabinet, articles in brass, bronze, and tin; in the third cabinet, book-bindings and maps of the 16th cent.; also Gothic cabinets and a few specimens of wood-carving.

ROOM IV. Furniture of the 17th and 18th centuries. The glass-cases contain early Dutch fayence, stoneware, and glass. To the right of the mantel-piece are five silver repoussé reliefs by *Matthew Melin*.

The walls of the STAIRCASE are decorated with tapestry by *Jan de Maeght* of Middelburg.

FIRST FLOOR. The vestibule is hung with old Dutch and other banners. The room on the left contains historical relics, from the earliest days of the republic down to the contests of 1830. In the cabinet at the windows: Articles of dress which belonged to different princes of the House of Orange. The second cabinet contains several reminiscences of Admiral de Ruyter; below, to the left, a fragment of Van Speyk's gun-boat (p. 147). Opposite, chair and goblet of General Chassé (p. 119). — In the second room is a gilded and silver-plated cannon, presented to Adm. de Ruyter by the Dutch East Indian Trading Company. — The third room contains Dutch costumes. — The fourth room contains handsome carved cabinets, 'stoofjes' (p. xxvii), etc. — The last room is devoted to plans of the Dutch possessions in the East Indies, portraits of governors of these colonies, etc.

Along the N. side of the Vijver (p. 218) extends the VIJVERBERG (Pl. C, D, 3), well planted with trees. The **Royal Cabinet of Curiosities** (Pl. D, 3), formerly in the Mauritshuis (p. 219), has been transferred to No. 15 in this street. Admission daily, from 10 (Sundays and holidays 12.30) to 4 o'clock; no fee.

LOWER FLOOR. *Room I.* (on the left) contains European objects: miniatures, Limoges enamels of the 16th cent., ivory and shell carvings, Italian majolica, German glass, etc.

Room II. Objects from the East Indies. Ornaments, coins, and weapons; among the last a dagger ('creese'), richly set with diamonds, and valued at 15,000 fl.; costumes. In the small glass-cases, household occupations of the Caraibs of Surinam.

Room III. (on the right). Chinese objects: Wax fruits, ivory-carvings, embroidery, filigree-work, articles made of lac. On the walls, Chinese costumes. In a glass-case, Chinese court of justice and execution of the sentence. Views of Canton, and of the tea-harvest in stained glass.

Room IV. Objects from New Zealand, Tahiti, Congo, Loango, and Acheen.

The UPPER FLOOR consists of four rooms, filled with Japanese antiquities.

R. *Room I.* Palanquin, suspended from the ceiling. By the window, model of a temple. In the middle of the room, glass-case containing small models of Japanese animals, coins, balance, and weights. By the walls, models of houses, ships, etc. Lastly, figures of monsters, and caricatures. — *Room II.* Chinese and Japanese porcelain; rich Japanese male and female costumes.

L. *Room III.* Japanese lacquer-work, including a table-top more than 6 ft. long and 3 ft. wide, and other articles of large size. In the middle, under glass: model of the island of Desima, the first place on Japanese soil to which the Dutch gained access, with the Dutch factory. Between the windows: Saloon of the Dairi, the spiritual emperor of Japan. — *Room IV.* Japanese weapons, and three suits of officers' armour. In the middle, a richly caparisoned horse. On the wall, plan of Yeddo or To-Kci.

To the W., in the direction of the Plaats, Vijverberg 3, is the house (Pl. 42; C, 3) of **Baron Steengracht van Oosterland,** containing a fine *Collection of ancient and modern paintings arranged in three saloons, to which all lovers of art are liberally admitted (10-4; fee, 1 fl.). Catalogues are distributed throughout the rooms.

The MODERN PICTURES of the French and Dutch schools, are exhibited in ROOM I.: *Horace Vernet*, The last cartridge; *Meissonier*, Soldiers playing cards; *Willems*, Lady and cavalier; *Gérôme*, Scene in the Desert; *Bougereau*, *Descamps*, *Verveer*, *Koekkoek*, *Verschuur*, *Schelfhout*, *Kobell*, *Van Hove*, etc.

Among the **Ancient Pictures* are specimens of the chief Dutch masters of the 17th cent., some of them being cabinet-pieces of the first rank. There are in all upwards of 80 works, which fill the two following rooms.

ROOM II. On the left: **Rembrandt*, Bathsheba, after her bath, watched from a distance by King David. The beautiful Jewess is seated on a rug in a thickly wooded park, by the side of the basin in which she has been bathing; beside her are two attendants. The arrangement of the picture is analogous to that of the Susanna in the Mauritshuis (p. 224), but this work is the finer of the two. The chiaroscuro, against which, as in the Susanna, the female figure stands in exquisite relief, is treated in the most masterly style, forcibly recalling the famous 'Night Watch' at Amsterdam. According to Vosmaer, the Bathsheba was painted in 1643, less than a year after the completion of that splendid work. — As if to enhance the effect, another picture is hung below of the same subject by *Van der Werff*, whose smooth and elegant Bathsheba almost resembles a wax figure when compared with the warm and life-like creation of Rembrandt.

Rubens, Heads of SS. Peter and Paul; *A. van de Velde*, Cattle; *Rubens*, Drunken Bacchus; *Alb. Cuyp*, Horse; *Rubens*, Infant Christ; *Jordaens*, At the fountain; *Peter de Hooch*, Musical party; *Barth. van der Helst*, Portraits of a man and woman; *Th. de Keyser*, Portrait of a

man; **Paul Potter*, Three cows; *Nic. Maes*, Peasant woman making pancakes, and a boy eating them.

Room III. Right wall, beginning at the window: *J. van Ruysdael*, Waterfall; *A. van Ostade*, Interior of a cottage; **Terburg*, Mother dressing her daughter's hair; *Karel du Jardin*, Herd-boy playing with his dog; *Teniers Jr.*, The Seven Works of Mercy; *Jan Steen*, The painter and his family, nearly life-size, an unusually large work for this master; *Metsu*, Mother with a sick child; *W. van de Velde*, Sea-piece; *Jan Steen*, Physician's visit; Ascribed to *Rembrandt*, Mother and child. Entrance-wall: *Allart van Everdingen*, Waterfall; *A. van Ostade*, Pig driven to market; *F. Bol*, Portrait; *L. Bakhuizen*, Sea-piece; *G. Netscher*, Two portraits; *Adr. Brouwer*, Peasant scene; **Hobbema*, Large landscape; *Th. de Keyser*, Lace-maker; *Fr. van Mieris*, Boy with a cage; *Mieris* and *Slingeland*, The captive mouse; *Ger. Dow*. Portraits of a man and woman; *Ary de Vois*, Peasant smoking; *A. van Ostade*, Peasants. Also numerous landscapes.

Among the numerous handsome houses in the adjacent square, called the Kneuterdijk (Pl. C, 3), are the *Palace of the late Prince of Orange* (Pl. 27), the *Palace of Prince Alexander* (No. 6), once the house of De Witt, and the office of the *Minister of Finance* (Pl. 22), originally the house of Oldenbarneveld. The first of these stands at the corner of the Noordeinde (Pl. C, 3, 2, 1), a street which also contains the *Royal Palace* (Pl. 26; C, 2), built in the time of Stadholder William III., and containing a few unimportant family-paintings (admission only in the absence of the royal family).

Also in the Noordeinde, between the two palaces just mentioned, stands the equestrian ***Statue of Prince William I. of Orange** (Pl. 37; C, 2), in bronze, designed by Count Nieuwerkerke, and erected by King William II. in 1845. On the pedestal are the arms of the seven provinces. — Farther on, to the right in the Parkstraat, is the new Church of St. James, built by *P. J. H. Cuypers*.

The Kneuterdijk is bounded on the E. by the Lange Voorhout (Pl. C, D, 2), a square surrounded by handsome buildings and planted with trees, which, along with the Kneuterdijk and the Noordeinde, forms the finest quarter of the town.

The **Navy Office** (Pl. 21; C, 3), Lange Voorhout 7, contains, in the **Modelzaal* (on the first floor), a very complete collection of objects connected with shipbuilding, ship-armour, and navigation (open on week-days, 10-3; no fee).

Models of ships of all kinds, from the Dutch men-of-war of the 17th cent. to the modern turret-ship, East India merchantmen, etc. Models of parts of vessels, rudders, compasses, sextants, anchors, models of guns, arms. Models of dry docks; 'camels', an apparatus used before the opening of the North Canal for conveying ships of heavy tonnage over the shoals of the Zuiderzee; model of the landing-stage at Amsterdam, with the various pieces of machinery used on it; large relief-model of Hellevoetsluis. Relics of the navigators *Jacob van Heemskerk* (p. 271) and *William Barendsz*, who received orders from the States General in 1595 to seek a N.E. passage to China. On their second attempt they were stopped by the ice, and had to winter in Nova Zembla (1597), when Barendsz and part of the crew succumbed to their hardships. The relics here were discovered and brought to Holland only a few years ago. The passage they sought was not discovered till 1880, when Prof. Nordenskjöld succeeded in solving the problem of centuries. — Stern of the Royal Charles, an English vessel, captured by De Ruyter in 1666 at the Battle of Sheerness.

On the N. side of the Lange Voorhout is a spacious edifice (No. 34) containing the royal **Library** (Pl. 1; D, 2), open to the public daily, except Sundays and holidays, from 10 to 3 o'clock. It contains about 200,000 volumes. The miniatures in the prayer-book of Philippe le Bon of Burgundy, painted in grisaille (1455-65), are of great artistic value; several of them, such as the Annunciation and Coronation of the Virgin, are in the style of *Memling*. The prayer-book of Isabella of Castile (1450), a Gospel of the 10th cent., a Psalter of the 12th cent., etc. also merit inspection. The most precious objects are exhibited under glass.

The valuable collection of COINS, MEDALS, and GEMS in the same building is open on Mondays, Wednesdays, and Fridays, 10-3 o'clock. It contains upwards of 40,000 coins and medals, and 300 cameos, most of them antique, including the Apotheosis of the Emp. Claudius, one of the largest known; also a collection of Syrian and Babylonian seals and dies.

The following are among the finest: Head of Hercules; bust of Bacchus; Faun attempting to rob a Bacchante of her robe; reversed lyre with horns represented by two dolphins, springing from a rose-crowned head of Cupid, grouped artistically with the panther of Bacchus, which holds the thyrsus in its front paw; mask with large beard and open mouth; Venus and Cupid; Cybele riding on the lion; giant dragging a griffin from a cavern; helmeted head in profile, with a long beard; Homer as a statue; several portrait-heads; head of Medusa, in the most beautiful cornelian, a modern work. The catalogue of the director gives full particulars about every object in the collection.

On the S.E. side of the Lange Voorhout is an octagonal sandstone monument (Pl. 3 a; D, 3) to *Duke Charles Bernhard of Saxe-Weimar* (d. 1862), who distinguished himself in the Dutch service at the Battle of Waterloo in 1815, in the battles against the Belgian insurgents in 1831, and in the East Indian Wars of 1849. — Adjacent rise the *Theatre* (Pl. 31; D, 3), and the *Palace of Prince Frederick of the Netherlands* (Pl. 28; E, 3), the king's uncle.

On the Prinsessen-Gracht is the *Cannon Foundry* (Pl. 20), beyond which is the MUSEUM MEERMANNO-WESTREENIANUM (Pl. 7a; E, 2), a somewhat motley collection of MSS., specimens of early typography, coins, ancient vases, a few small ancient sculptures, Japanese curiosities, etc., bequeathed by Count Meermann (d. 1816) and Baron Westreenen (d. 1850).

The most interesting MSS. are a fragment of an Old Testament of the 5th cent.; a book of the Gospels of the 9th cent.; a Flemish Bible in rhyme, of 1332; a French Bible with miniatures by Jan of Bruges, executed in 1371 for Charles V., the Wise, of France; the Ethics of Aristotle in French, of 1376, with miniatures in grisaille; French translation of Augustine's 'De Civitate Dei', with numerous miniatures (end of the 15th, or early in the 16th cent.); and several others of the early Flemish and Dutch schools. Among the specimens of TYPOGRAPHY are several block-books, such as were common at the close of the middle ages, particularly in Holland; incunabula of *Gutenberg* and *Caxton*, etc. Unfortunately the museum is open only on the first and third Thursday of every month, 10-4 o'clock. Tickets are issued on the previous day, 10-3 o'clock, by the director of the library (p. 233). The visitor is conducted through the museum by an attendant.

The Willems-Park (Pl. C, 1), a circular *Place* enclosed by pleasant houses and gardens, at the N.W. corner of the town, on the way to Scheveningen, is adorned with the imposing ***National Monument** (Pl. 25 a), begun in 1863 and inaugurated in 1869, to commemorate the restoration of Dutch independence in 1813 and the return of Prince William Frederick of Orange, who afterwards became king.

On the massive substructure rises a lofty rectangular column bearing a smaller one which is adorned with the arms of the kingdom and the seven provinces, the whole being crowned with a Batavia in bronze, holding a banner in her right hand and a sheaf of arrows in the left, with the lion of the Netherlands at her feet. On the side facing the town Prince William Frederick is represented in his coronation-robes, swearing to maintain the constitution. At the back are Gyshert Karel van Hogendorp, Fr. Ad. van der Duyn, and Count L. van Limburg-Styrum, the leaders of the rising in November, 1813. The figures on the narrow sides are emblematical of Liberty and Law. All these figures are in bronze, having been modelled by *Jaquet*. Two reliefs on the round part of the pedestal represent the rising of the people and the arrival of the king. The whole monument was designed by *W. C. van der Wayen-Pieterszen* and *Koelman*.

Near the monument is *De Boer's Bazaar* (p. 218).

Like other Dutch towns, the Hague possesses a number of benevolent institutions of all kinds.

The *Nieuwe Kerk* (Pl. 13; C, D, 4), on the Spui, was built by *Hendrik de Keyser* (p. 207). *Spinoza's House*, Paveljoensgracht 28, near the Heilig-Geesthuis (Pl. C, 5), was occupied by the great philosopher from 1652 down to his death in 1678. A statue is to be erected in front of it.

The **Zoological-Botanic Garden** (Pl. E, 2) is a favourite place of recreation, but contains few animals. Admission 50 c.; those who make a prolonged stay at the Hague may subscribe. Concerts on Monday and often Friday evenings in summer, and Sunday afternoons in winter, admission 1 fl. (restaurant in the garden). In the vicinity is a station of the canal-boats to Scheveningen.

To the S. of the Zoological Garden is the *Maliebaan*, the drilling-ground of the garrison. Farther on begins the celebrated and beautiful ***Park** *(het Bosch)*, a plantation intersected by avenues in different directions, and about 3 M. in length. In the centre is a large garden belonging to the *Nieuwe Societeit* (p. 228), to which admission is granted only on introduction. On Sundays from 2.30 to 4, and on Wednesdays from 7 to 9.30 o'clock, a band plays here and attracts numerous visitors. On the S.W. side the forest is converted into a deer-park *(Hertenkamp)*, where there are regular avenues of stately old trees near the road, while the remoter parts are in their primitive condition. Comp. the small map on the Plan.

Near the N.E. corner of the Park, about $1^1/_2$ M. from the Hague, is situated the **Huis ten Bosch,** *i. e.* the 'House in the Wood', a royal villa, erected by the widow of Prince Frederick Henry of Orange (p. xxxii) in memory of her husband.

The INTERIOR is worthy of a visit, but in summer, during the residence of the royal family, is shown from 10 to 12 o'clock only. (Visitors ring at the door in the right wing; fee 1 fl. for 1-3 pers., 2 fl. for a larger party.) The *Dining Room* is embellished with grisailles by *De Wit* (1749) of Meleager, Atalanta, Venus, Adonis, and Genii, painted in imitation of bas-reliefs, and producing an almost perfect illusion; it also contains Chinese, Saxon (Meissen), and Delft porcelain. In the *Chinese Room* is some tapestry of rice-paper of the 18th cent.; on the table is arranged a collection of miniatures of celebrated persons. The *Japanese Room* contains bright-coloured embroidery with birds and plants, presented to Prince William V. of Orange in 1795, Japanese cabinets, etc.

The chief attraction is the **Orange Saloon*, an octagonal hall adorned with scenes from the life of Prince Frederick Henry, painted by artists of the School of Rubens (comp. Introd., p. li), and lighted partly by the cupola above, and partly from the sides. The walls are about 50 ft. in height, the lower part being covered with canvas, while the upper part is of wood. The best of these paintings is that which covers the principal wall, by *Jordaens*, representing the triumph of the young prince over vice, sickness, and other enemies of youth. The others contain several bold and finely conceived groups, but exhibit numerous traces of the inaccurate drawing of Rubens's school, while the general effect is far from pleasing.

The following pleasant EXCURSION may be taken from the Hague (2-3 hrs. driving). Along the Leyden road ('Straatweg naar Leiden'; Pl. G, 2), through the Park, and then by the 'Papenlaan' to *Voorschoten* (p. 215), the *Leidsche Dam*, and *Voorburg*, near which is a popular resort with a restaurant. Then back by the '*Laan van Nieuw Oosteinde*'.

37. Scheveningen.

Comp. Plan of the Hague, p. 217.

There are three conveyances between the Hague and Scheveningen, a distance of 2½-3 M.

I. The STEAM TRAMWAY of the Dutch and Rhenish Railway (*Stoom Tramway der Nederl. Rhyn-Spoorweg Maatschappy*), which starts from the Rhenish Station (Pl. E, 4) every ¾ hr. during the season, and also ½ hr. after the arrival of each train (for the passengers from Utrecht, Gouda, etc.). The station at Scheveningen is situated close to the German Protestant Church, near the large Bath House. Fares 25 or 15 c., ten tickets 1½ or 1 fl.; tickets are obtained in the car. In returning travellers may procure through railway-tickets and also book their luggage at Scheveningen.

2. The TRAMWAY: a. From the W. end of the *Vijverberg* (Pl. C, 3) every ¼ hr. in the forenoon and every 8 min. in the afternoon in summer, along the old road (p. 236) and by the village of Scheveningen to the Bath House, in ½ hr.; fare in the forenoon 20 c., half way 10 c., in the afternoon 25 or 15 c. — b. From the *Dutch Station* (Hollandsch Spoorweg; Pl. C, D, 6) through the town (comp. p. 217) and along the right side of the Tournoiveld (Pl. D, 3) and the Canal to the Bath House; or through the town and along the old road to the village of Scheveningen and the Bath House.

3. '*Gondola*' on the new canal 12-14 times daily in 25 min., fare 15 c.; landing-place at the Hague at the Prinsessen-Gracht, near the Zoological Garden (Pl. E, 2, 3). — *Cabs*, 1½-2½ fl., see p. 217.

Hotels. *HÔTEL D'ORANGE, built by a company and opened in 1874, a large house situated on the Dunes, with about 180 apartments, including drawing-rooms, reading-rooms, etc.; R. from 2½, D. at 5 o'clock 2½-3 fl., B. 75, A. 50 c. — Near this hotel is the *Pavillon*, a building con-

taining twelve distinct suites of furnished apartments for families, each of which is let for 1500-1800 fl. for the whole season. — *Grand Hôtel des Bains (*Het Badhuis*), the property of the city of the Hague, an extensive winged building, also on the Dunes, containing upwards of 100 rooms at 1½ fl. and upwards per day, B. 60 c., D. at 5 o'clock 2¼ fl., A. 30 c., porter extra (farther particulars, see tariff). A band plays every evening on the terrace, from 7 to 10 o'clock, for which each visitor is charged 1½ fl. weekly. Reading-room per day 25 c., week 75 c., fortnight 1¼ fl. — Hôtel des Galeries, a large new building, the end of which looks towards the sea, with restaurant, café, and shops on the ground-floor; R. from 1½-2 fl. (before 25th July and after 1st Sept., from 1 fl.), extra bed 1 fl. per day, A. 1 fl. 75 c. per week. — *Hôtel Garni, the property of a company, with about 190 rooms, R. 1 fl. and upwards, good cuisine, D. 2-2¼ fl., B. 60, A. 25 c., pension without room 3¼ fl. per day. — Hôtel Rauch, new, and *Hôtel Zeerust with terraces, also situated on the Dunes, to the right and left at the end of the principal street of the village. — Beyond the Dunes, between the village and the Hôtel des Bains, numerous hotel-pensions (Bellevue, Promenade, etc.) and furnished villas have sprung up within the last few years; rooms in these are cheaper than in the hotels on the beach, but they command no view of the sea. — In the village: Belvedere, with a café; more remote, *Hôtel de la Promenade, the halfway point of the tramway route, see below. — On Sundays Scheveningen attracts crowds of Dutch visitors from all parts of the country, most of whom dine at the hotels.

Private Lodgings. Numerous new villas between the village and the large Bath House, and a few on the Dunes. Most of the lodgings in the village are poorly fitted up. A distinct bargain as to charges should be made, and when adjusted its terms should be put in writing.

Baths. Machine with awning 70, without awning, generally used by gentlemen, 50 c.; subscription for 20 baths with towels 10 or 7 fl.; small machine, which is conveyed to the water's edge only, with one towel, 20 c.; subscription for the whole season 7½ fl.; fee 10 c. for each bath, or 1 fl. 20 c. for 20 baths. Gentlemen bathe on the N., ladies on the S. side of the Bath House. Tickets are procured at the office on the beach in front of the Bath House. On Sundays there is no bathing allowed after 2 p.m.

Warm Baths of salt-water (75 c. and fee), vapour-baths, etc. at the Bath House, well fitted up (from 7 a.m. to 4 p.m.).

Bath Physician: *Dr. Mess*, villa on the Dunes, next to the Hôtel Garni; consultation-hours, at the Bath House 7-8, 10-12, and 3-4.

Post and Telegraph Offices, in the chief street of the village, and at the large Bath House (N. wing).

Donkeys. Per ½ hr. 20 c., ½ day 1 fl. 25 c.; with small carriage, per hour 50 c., ½ day 2 fl.; carriage and pair of donkeys, per hour 75 c., ½ day 2½ fl.

Boating hardly obtainable. Tents, 'pavilions', and chairs may be hired on the beach. 'Le Petit Courrier' and the official gazette (published twice weekly) contain a list of visitors.

English Church at the Hague.

There are two roads between the Hague and Scheveningen: —

1. The Old Road, paved with 'klinkers', constructed in the middle of the 17th century, leaves the town by the N.W. gate (Pl. C, 1), and is shaded by trees and provided with a tramway-line. On the right, between the old road and the Canal, lie the *Scheveningsche Boschjes*, a park with numerous fine old oaks, affording beautiful walks. On the left is the royal château of *Zorgvliet*, once the residence of Cats, the Dutch statesman and poet (d. 1660). Farther on, we pass a row of villas, including *Klein Zorgvliet*, now *Hôtel de la Promenade* (half-way house on the tram-

way route). Distance from the Scheveningen Gate at the Hague to the beginning of the village 1½ M., to the beach 2¼ M.

2. The uninteresting and shadeless NEW ROAD leads direct from the N. end of the town (Pl. E, 1) to the Bath House, skirting the canal at first, and crossing it halfway. This is the route followed by the steam-tramway and the tramway from the Dutch station. On the Dunes to the right, in the distance, is the large building of the *Hague Water Works* (adm. Tues. and Thurs. 12-4; fine view).

Scheveningen, or *Schevelingen*, a clean fishing-village with 12,300 inhab., consists of neat brick houses, sheltered from the sea by a lofty Dune. The late-Gothic church, consecrated in 1472, with its pointed spire, once stood in the middle of Scheveningen, but on 1st Nov. 1570 a spring-tide swallowed up half of the village, consisting of 125 houses, so that the church now stands at the W. end. As the ground rises gradually behind the village, no view is obtained of the sea until the top of the Dunes is reached.

An undulating TERRACE, paved with bricks, extends along the top of the Dunes from the village to the Hôtel d'Orange (about 1 M.), forming an admirable promenade. Lower down, on the side next the sea, another paved road, completed in 1877, connects the village with the large Bath House. At the S.W. end of the Terrace are the *Lighthouse* (Vuurtoren; adm. 15 c.) and the *Monument*, an obelisk erected in 1865 to commemorate the return of William I. after the French occupation (p. xxxiv). Near the church are the Hôtels Zeerust and Rauch. Farther on are numerous villas, the Grand Hôtel des Bains, and the other hotels mentioned above. A little inland is a new German Protestant *Church*, with two towers. Scheveningen has increased very rapidly of late years.

The large *Bath House (Groot Badhuis)* or *Grand Hôtel des Bains* is the great rallying-point of visitors. In front of it the Terrace increases to a breadth of 50 paces.

Scheveningen possesses upwards of a hundred fishing-boats *(pinken)*, the cargoes of which are sold by auction on the beach immediately on their arrival, the sale being announced by a public crier. The scene on such occasions is often very picturesque and amusing. The herring-fishery is also prosecuted with considerable success, many of the 'pinken' occasionally venturing as far as the N. coast of Scotland.

Scheveningen is now frequented by about 20,000 visitors annually. Living is dearer than at Ostend, though the latter is gayer and more fashionable. The height of the season is from 15th July to 1st Sept., before and after which charges are lowered. A great advantage which Scheveningen possesses over the other watering-places on the N. Sea is the proximity of the Hague and the woods a little inland, which afford pleasant and shady walks.

In 1673 Admiral de Ruyter defeated the united fleets of France and England off the coast near Scheveningen.

38. Leyden.

Comp. the Plan, p. 242.

Hotels. Hôtel du Lion d'Or (Pl. a), *Hôtel Levedag (Pl. d), Hôtel Smits de Zon (Pl. b), all in the Breedestraat; R. and B. 1½, D. 2¾ fl.; Hôtel de la Poste, with café-restaurant, in the Aal-Markt (Pl. D, E, 3).

Café-Restaurants. *Zomerzorg*, near the railway-station, with a pleasant garden; *Café Suisse*, Breedestraat 84; *Stadt Nürnberg*, Breedestraat 16 (good beer).

Tramways. From the station (Pl. B, 1) to the *Zijl Poort* (Pl. H, 2) viâ the Beestenmarkt (Pl. C, 2) and the Haarlemmer Straat, and from the station to the *Hoogewoerds Poort* (Pl. H, 5) through the Breestraat. The latter line passes most of the points of interest in the town.

Cab from the station to the town 60 c., per hour 1 fl.

Leyden, one of the most ancient towns in Holland (although probably not the *Lugdunum Batavorum* of the Romans), with 41,300 inhab., is sufficiently extensive to accommodate 100,000, a number it boasted of when at the height of its prosperity. In 1574 the town sustained a terrible siege from the Spaniards, which lasted for four months. William of Orange then caused the dykes to be pierced, and the country being thus inundated, he relieved the besieged by ship. Leyden was the birthplace of several of the painters of the 16th and 17th centuries: Lucas van Leyden, Joris van Schooten, Jacob van Swanenburgh, the great Rembrandt van Rijn, Jan Steen, Jan van Goyen, Frans van Mieris, Peter Slingeland, etc. It possesses, however, but few specimens of their works.

The *Rhine*, or rather the comparatively unimportant arm of that river which alone retains the name, flows through Leyden, resembling a canal, and destitute of current except at low tide when the sluices at Katwijk are opened (p. 243).

The town still presents many picturesque mediæval features, and although most of the quaint old decorations are in the questionable taste of the 17th cent., they bear testimony to the former prosperity of the citizens, and their appreciation of artistic forms.

The oldest edifice in Leyden is the **Burg** (Pl. 9; E, 3), situated on a mound of earth in the centre of the town. It is circular in form, and is undoubtedly of very ancient origin. The chroniclers connect it with Drusus and the Anglo-Saxon Hengist. It first appears in authentic history during the 10th century. The building, now unskilfully restored and adorned with pinnacles, belongs to the garden of the Hotel Burg (admission 10 c. for persons not staying at the hotel).

Near the Burg is situated the **Church of St. Pancras,** or *Hooglandsche Kerk* (Pl. 2; F, 4), a late-Gothic stone edifice erected on the site of an earlier building in the 15th cent., and recently restored. It is a large basilica with nave and aisles, with a transept also flanked with aisles. The nave, which has not been carried up to the projected height, is covered by a wooden roof of barrel-

vaulting. The arms of the transept, the façades of which are richly decorated, are surmounted by singular-looking towers. The spacious interior is supported by thirty-eight massive buttresses. By one of these is the insignificant monument of the burgomaster Van der Werff (d. 1604), who in 1574 gallantly defended the town during the siege by the Spaniards.

A few paces to the S.W. of the Burg is a bridge with a covered wooden portico built in 1825, and used as a *Corn Exchange* (Pl. 13; E, 4), leading to the *Breedestraat* ('Breestraat'), the principal street in Leyden, which, with its continuation the Oude and Nieuwe Hoogewoerd, intersects the whole town in the form of an S.

In this street, on the right, rises the long **Stadhuis** (Pl. 20; E, 4), a quaint, but picturesque building in the later style of the 16th cent., with a lofty flight of steps. Over the side-entrance on the N. is the following inscription: *'nae sWarte hVngernoot gebraCht had tot de doot bInaest zes dVIzent MensChen, aLs't god den heer Verdroot gaf hI Vns Weder broot, zo VeeL WI CVnsten WensChen'* (i. e. literally: When the black famine had brought to the death nearly six thousand persons, then God the Lord repented of it, and gave us bread again as much as we could wish). This inscription, which refers to the siege of 1574, is a chronogram, the capitals (among which W is reckoned as two V's) recording the date, and the 131 letters the number of days during which the siege lasted. The accuracy of this enigmatical record has never been impugned, but the traveller will probably be puzzled if he attempts to verify it for himself. The pictures formerly preserved at the Stadhuis are now chiefly in the new Museum (p. 241).

Near the Post Office is the handsome building of the *Minerva Club*, to which most of the students belong.

At the W. end of the Breedestraat is the **Museum of Antiquities,** or *Museum van Oudheden* (Pl. 16; C, 3), open on Sun. 12-7, and on Tues., Thurs., and Sat. 11-4 o'clock, but shown at other times on payment of a fee (50 c. for 1-2 pers.). It occupies eleven rooms, and is most valuable in the Egyptian department.

Ground Floor. *Room I.* (r.): Indian idols in stone, Brahma, the 'Creator', Vishnu with the trunk of an elephant, the 'Preserver', Shiva, the 'Destroyer', resting on skulls, in numerous examples of various sizes (sun, water, and fire; or power, wisdom, and justice; or the past, the present, and the future; *i. e.* the Indian Trinity, often represented as a body with three heads); an idol in the form of a bull of lava; relics from Carthage; custodian of a temple, a quaint figure with a sword. — *Rooms II.* and *III.:* Greek and Roman antiquities, statues, and inscriptions. — *Room IV.:* Egyptian antiquities, hieroglyphics, sarcophagi, statues, four statues from the entrance to the catacombs, votive tablets, Sphinx, captive Jews escorted by armed Egyptians, sun-dials.

First Floor. *Room I.:* Honsehold gods of the Egyptians, papyrus scrolls, coffins, mummies, dogs, cats, fishes, crocodile, ibis, well-preserved heads of mummies, with teeth, earrings, and hair. — Halfway up the next staircase is an extensive collection of Egyptian MSS. on papyrus. — *Rooms II.* and *III.:* Egyptian mummies, trinkets, scarabæi, necklaces, brace-

lets, rings, mirrors, etc., all about 3000 years old. — *Rooms IV.* and *V.*: Roman and Etruscan sarcophagi and monuments, cinerary urns in niches like the Roman columbaria.

Second Floor. Casts from the antique; Greek, Roman, and Etruscan bronzes, weapons, helmets; Greek and Roman vases in the ancient and more modern style; models of ancient tombs.

Third Floor. Cork models of ancient structures; models of lake-dwellings in the Lake of Zürich; model of a 'giant's grave' in the province of Drenthe (p. 311); Teutonic idols and relics from the same district.

The **Natural History Museum** (Pl. 15; C, D, 4), Rapenburger Gracht, No. 28, open to the public daily, except Sundays, 12-4 o'clock, is established in a building admirably adapted for the purpose. It is one of the finest collections of the kind in Europe, and is particularly well supplied with specimens of the products of the Dutch colonies in the E. and W. Indies. The cabinet of stuffed birds includes the collection of M. Temminck (d. 1858), one of the greatest of European ornithologists. The cabinet of *Comparative Anatomy* is considered one of the most complete in the world.

The **Church of St. Peter** (Pl. 1; D, 4), erected in 1315, with double aisles, is the largest church at Leyden, and the last resting-place of many distinguished men.

The monument of the celebrated physician *Boerhave* (d. 1738) bears the modest inscription: '*Salutifero Boerhavii genio sacrum*'. Other monuments record the names of *Dodonaeus*, *Spanheim*, *Meerman*, *Clusius*, *Scaliger*, and other Dutch savants. The inscription on that of *Prof. Luzac* states that he perished in the explosion of 1807 (p. 242).

A house in the Klok-Steeg, immediately adjoining the Pieters-Kerk-Plads, bears an inscription to the effect that *John Robinson*, the leader of the first Puritan party banished from England, lived, taught, and died here (1611-25). The present house, however, was not built till 1683.

According to a popular tradition, Prince William of Orange, after the siege of 1574, offered to reward the citizens for their gallant conduct in the defence by exempting them from the payment of taxes for a certain number of years, or by the establishment of a university in their city. The latter alternative is said to have been preferred, and the prince accordingly founded a *High School*, or **University**, in 1575. Its fame soon extended to every part of Europe. Hugo Grotius and Cartesius (Descartes), the greatest scholars of their age, Salmasius, Scaliger, Boerhave, Wyttenbach, and others resided and wrote here, and Arminius and Gomar, the founders of the sects named after them (p. 304), were professors at the university. Lord Stair (d. 1695), the celebrated Scottish jurist, spent several years in exile at Leyden, whence he accompanied his future sovereign William of Orange to Great Britain in 1688. Leyden still enjoys a high reputation as a seat of learning, especially as a school of medicine and natural science, owing to the very extensive collections which it possesses. Most of the professors (46, students 800) teach at their private residences (some of them still in

Latin); a few only deliver lectures in the university-building itself (*Academie*, Pl. 8; C, 5, E, 5). The hall of the Senatus is adorned with portraits of all the professors, from Scaliger down to those last deceased. Niebuhr in his Roman History expresses his opinion that no locality in Europe is so memorable in the history of science as this venerable hall. The *Library* (Pl. 26; D, 5), the oldest and richest in Holland, contains upwards of 300,000 vols. and 5600 valuable MSS. Considerable sums of money have recently been granted for the erection of new buildings and the improvement of the collections. In February, 1875, the university commemorated the three-hundredth anniversary of its foundation.

The **Botanic Garden** (Pl. C, 5), open to the public daily till 1 o'clock, is arranged according to the systems of Linné and Jussieu, and kept in excellent order. The collection of exotics, chiefly from the E. Indies, is very fine. The hot-houses contain examples of the cinnamon-tree, the quinine tree, the coffee-plant, the cotton-tree, the mahogany-tree, the New Zealand flax-plant, the papyrus-tree, the bamboo, the sago-shrub, the camphor-tree, the 'fly-catcher', the arrowroot-plant, the tamarind-shrub, palms, etc. — The new *Observatory*, which enjoys a considerable reputation, is situated close to the Botanic Garden.

In the Nieuwe Hoogewoerd, the E. prolongation of the Breedestraat, No. 108, is the **Ethnographical Museum** (Pl. 14; G, 5), open daily 10-4 (Sun. 12.30 to 4).

The nucleus of the collection is a valuable assortment of Japanese curiosities brought to Europe by *Col. von Siebold*, who acted as a physician in Japan from 1822 to 1830, at a period when that country was not accessible to Europeans without danger. After the death of the founder in 1866 his collection was purchased by government. It comprises a domestic altar, which is said to be the only one in Europe, figures of saints, images in bronze, surgical instruments, fans, parasols, magnets, toys, bons-bons, musical instruments, numerous objects in bamboo, anatomical figures, two suits of armour, flags, pictures, an idol, carefully wrought nets, numerous Japanese books, models of a country-house, etc., beautifully embroidered articles of dress, ornaments, pipes, knives, scissors, amulets, paper, playing cards, articles manufactured of straw, travelling-boxes, brooms, silk, fancy-articles, model of a burial-ground, altar from Thibet, paintings in curiously-carved gilt frames, etc. The collection also contains numerous curiosities from Sumatra, Florida, Celebes, New Guinea, the Aroe Islands, etc., which have been added to it within the last few years.

The recently formed municipal **Museum** (Pl. 25; D, 2), in the Lakenhal ('cloth-hall', erected in 1640), Oude Singel 32, contains a multifarious collection of antiquities connected with Leyden, and also a few interesting pictures, most of which were brought from the Stadhuis. It is open daily, 10-4 o'clock, admission 10 c.; Sundays, and 3rd Oct., the anniversary of the raising of the siege in 1574, free. Catalogue 30 c.

Vestibule. Stained glass of the 16th century, representing the counts and countesses of Holland (in brown monochrome).

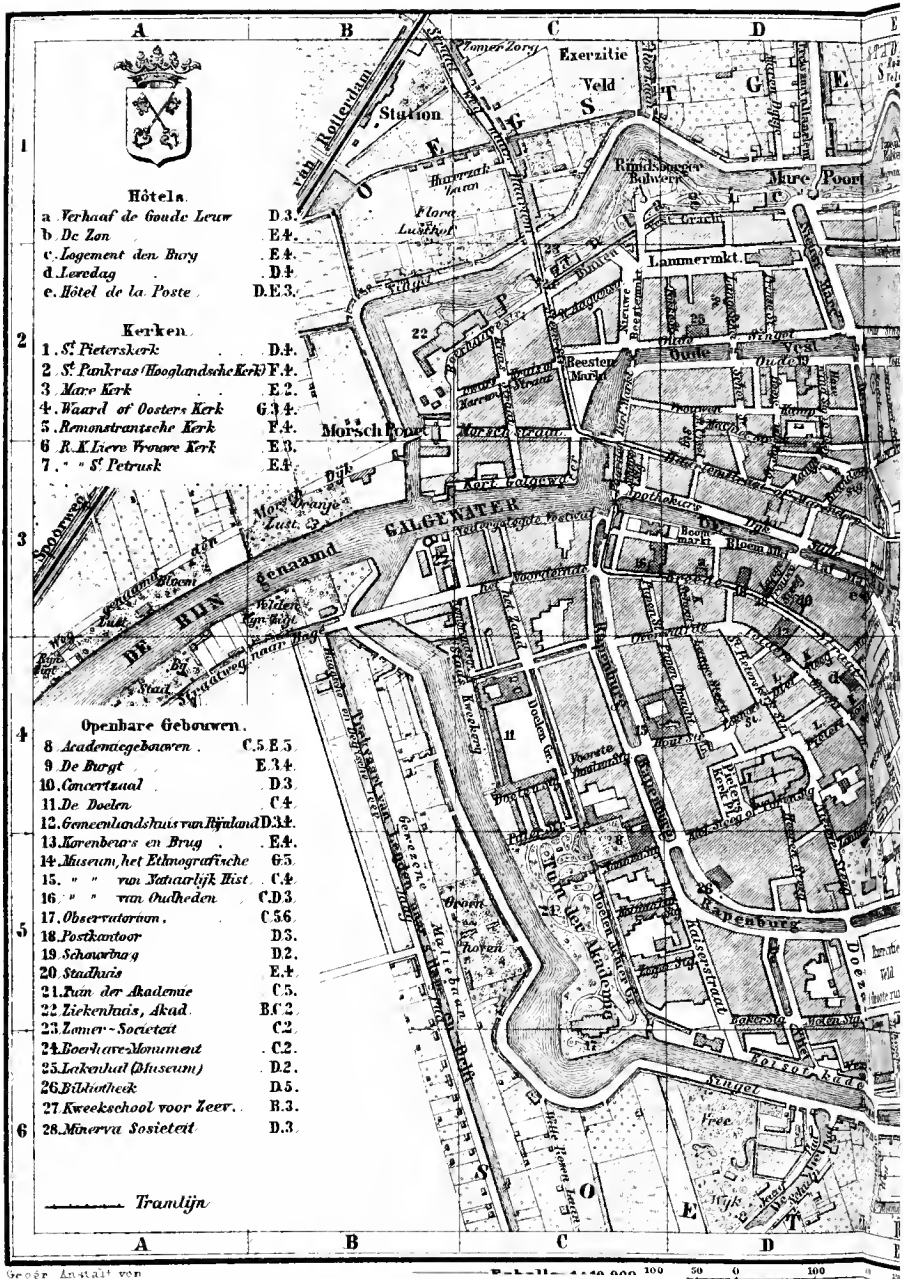
First Floor. In the middle of the large hall two glass-cases, con-

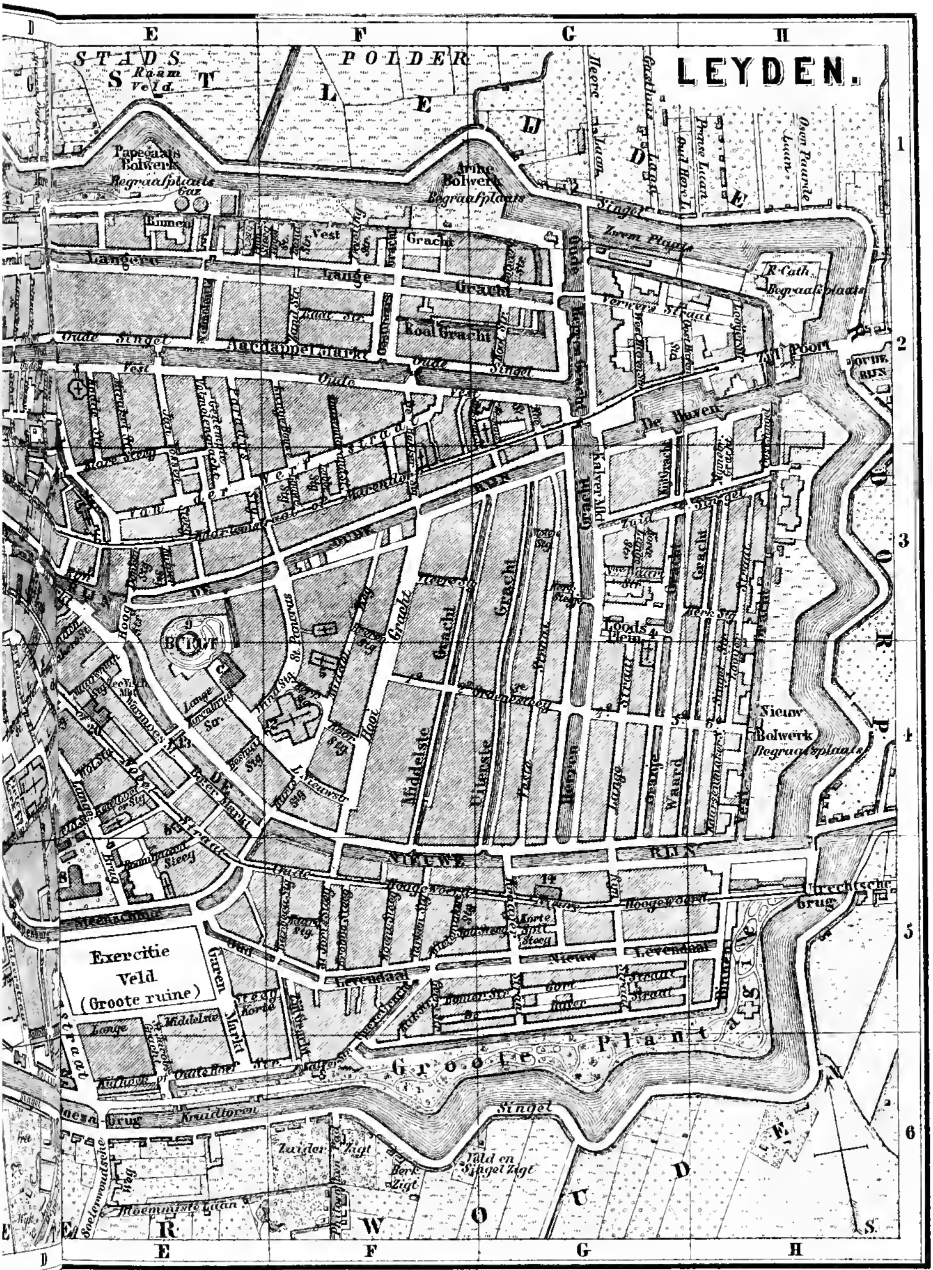
taining (left) gold and silver plate belonging to the municipality, of the 17th and 18th cent., and (right) glass of the same period, relics of the siege, coins, medals. The walls are hung with numerous portraits and 'Regent' or corporation pictures. To the right, on the end-wall: 11. *Gov. Flinck*, Portrait of a man; to the right of it, 7. *Adr. Brouwer*, Rustic scene; left, *Dom. van Tol* (pupil of Dow), Woman baking pancakes, and four boys. To the left: 143. *Unknown Painter*, Regent-piece of 1618. The tapestry opposite the entrance, numbered 166, and representing the relief of Leyden, was executed in 1587. — The contents of the side-rooms are similar.

Upper Floor. The pictures here, chiefly arquebusier and regent pieces, are more interesting and important. On the principal wall, facing the entrance: *Van Brée* (p. 121), Burgomaster van der Werff offering his body to the starving citizens, who demand the surrender of the town or the satisfaction of their hunger, a large but mediocre work. To the left and right are six pictures of arquebusiers (Nos. 40, 37, 34, 38, 36, 39), painted in 1626 and 1628 by *Joris van Schooten* (b. at Leyden in 1587); the execution is good and the heads are full of expression, but there is no attempt at artistic grouping. On the end-wall to the left: 32. *Van Schooten*, Representation of the misery that reigned during the siege; 71. Sortie; 70. *Peter van Veen* (1570-1639, Leyden), Arrival of the Water Gueux; Medallion-portrait of Burgomaster Van der Werff, in terracotta (17th cent.). On the end-wall to the right: 17. *Lucas van Leyden*, Last Judgment, the only authenticated large painting by this artist. To the right and left, *Cornelis Engelbertsz*, 9. Crucifixion with numerous figures, and wings representing Abraham's Sacrifice and the Miracle of the Brazen Serpent, 10. Pietà, with six scenes from the life of Christ. The small adjacent room contains five singular pictures by *Is. Claesz. van Swanenburgh* (d. 1614), father of Rembrandt's master, Jac. Isaacsz. van Swanenburgh, representing the old cloth manufactures of Leyden and the advent of Flemish cloth-makers. — The rooms adjoining on the other side contain a collection of old weapons and standards, and the banners used in 1874 at the tercentenary celebration of the raising of the siege.

The promenades near the Rijnburg Gate (Pl. C, 1), by which we enter the town from the railway-station, are adorned with a modern statue of the celebrated physician *Herman Boerhave* (Pl. 24; see p. 240), modelled by Prof. Strackée. Beyond it is the new *Academic Hospital*, and, in the distance, the new *Military Hospital*. — On the Galgewater (Pl. B, C, 3) is the new *Zeemans-Kweekschool*, or naval school.

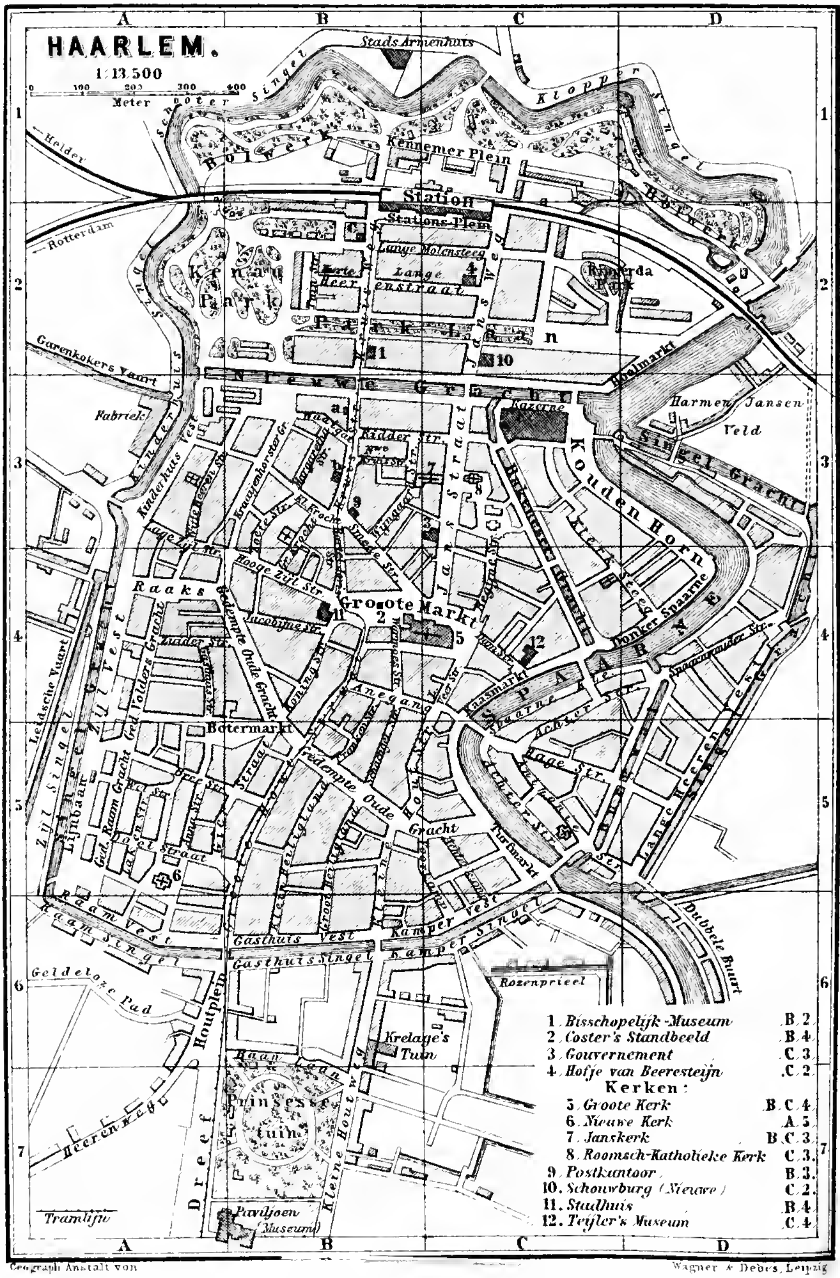
On the right and left sides of the *Steenschuur Canal* are two large open spaces (on one of which some buildings connected with the university have recently been erected), planted with trees, and partially used as an esplanade, called the **Ruine** (Pl. E, 5). They were formerly covered with houses, and derive their present name from an appalling calamity, which took place on 12th Jan., 1807. Owing to some act of negligence, a barge laden with seventy casks of gunpowder, lying in the neighbouring canal, took fire and exploded with fearful violence about half past 4 in the afternoon. Numerous houses and streets were instantaneously converted into a heap of ruins, while human beings, horses, carts, etc. were hurled into the air and dashed to atoms. Three schools with their pupils and teachers were entirely destroyed, and many hundreds of the other inhabitants also perished. In addition to this disaster a conflagration broke out, and raged in this quarter of the town


Hôtels.
a. Verhaaf de Goude Leuw D.3.
b. De Zon E.4.
c. Logement den Burg E.4.
d. Levedag D.4.
e. Hôtel de la Poste D.E.3.
Kerken.
1. St. Pieterskerk D.4.
2. St. Pankras (Hooglandsche Kerk) F.4.
3. Mare Kerk E.2.
4. Waard of Oosters Kerk G.3.4.
5. Remonstrantsche Kerk F.4.
6. R.K. Lieve Vrouwe Kerk E.3.
7. " " St. Petrusk E.4.
Openbare Gebouwen.
8. Academiegebouwen C.5.E.5.
9. De Burgt E.3.4.
10. Concertzaal D.3.
11. De Doelen C.4.
12. Gemeenlandshuis van Rijnland D.3.4.
13. Korenbeurs en Brug E.4.
14. Museum, het Ethnografische G.5.
15. " " van Natuurlijk Hist. C.4.
16. " " van Oudheden C.D.3.
17. Observatorium C.5.6.
18. Postkantoor D.3.
19. Schouwburg D.2.
20. Stadhuis E.4.
21. Tuin der Akademie C.5.
22. Ziekenhuis, Akad. B.C.2.
23. Zomer-Societeit C.2.
24. Boerhave-Monument C.2.
25. Lakenhal (Museum) D.2.
26. Bibliotheek D.5.
27. Kweekschool voor Zeev. B.3.
28. Minerva Sosieteit D.3.
Tramlijn
Exerzitie Veld
Station
Mare Poort
Lammermkt.
Oude Vest
Morsch Poort
GALGEWATER
DE RIJN genaamd
Rapenburg
Tuin der Akademie
Kalserstraat
Singel
Vree
Wijk
Geogr. Anstalt von



200 300 400 Nederlandsche Ellen (Mètres).

Wagner u. Debes, Leipzig



Geograph. Anstalt von Wagner & Debes, Leipzig

with the utmost fury, having unfortunately extended to several large magazines of train-oil. Upwards of 800 of the finest houses in Leyden were either totally destroyed, or had to be taken down in consequence of the damage sustained.

Katwijk *aan Zee (Hôtel des Bains)* lies at the embouchure of the Rhine, 6 M. to the N. W. of Leyden (in summer, steamboat twice a day in 1 hr., starting from the bridge at the Beestenmarkt, Pl. C, 2; cab 5 fl. 50 cts.). A canal closed with huge gates here assists the sluggish river to empty itself into the sea. The mouth of the Rhine was completely obstructed by sand in consequence of a hurricane in the year 839, and from that period down to 1807 its waters formed a vast swamp, which is now almost entirely drained (p. 216). At length at the latter date the evil was remedied by the construction of a large canal with three locks, the first of which was furnished with two, the second with four, and that next to the sea with five pairs of gates. During high tide the gates are closed in order to exclude the water, which rises to the height of 12 ft. on the outside, while the level of the canal on the inside is much lower. At low tide the gates are opened for 5-6 hours in order to permit the accumulated waters of the Rhine to escape, and the masses of sand thrown up by the sea are thus again washed away. It is computed that 100,000 cubic ft. of water issue from the gates per second. In stormy weather, when the wind blows towards the land, the tide does not fall sufficiently to admit of the gates being opened. The dykes constructed at the entrance to the canal and on the sea-shore are of most imposing dimensions. The foundations consist of piles driven into the loose sand, upon which a massive superstructure of masonry is placed. These magnificent works, undertaken during the reign of King Louis Napoleon by the engineer *M. Conrad* (p. 244), are the finest of the kind in Europe, and have recently been strengthened in consequence of an outlet of the Haarlemmer Meer having been conducted to this point. The neighbouring kilns convert the heaps of shells thrown up by the sea into lime, which is used in the construction of the dykes. Katwijk is much frequented by Dutch visitors as a sea-bathing place in summer.

Endegeest, a country-house with pleasant grounds, halfway between Leyden and Katwijk, was for many years the residence of Descartes (Cartesius), who wrote his chief mathematical and philosophical works here.

39. Haarlem.

Hotels. *Hôtel Funckler (Pl. a; B, 3), in the Kruisstraat, 1/4 M. from the station, R. 1 1/4 fl., L. 30, B. 70, A. 25 c., D. 2 fl.; Gouden Leeuw (Pl. c.; B, 2; *Lion d'Or*), in the same street, a little nearer the station; Leeuwerik (Pl. b; B, 3), a few paces beyond the Hôtel Funckler, commercial, R. and L. 1 fl. 50 c. — Hôtel van den Berg and 't Wapen van Amsterdam, outside the town, near the park, are two good houses for a prolonged stay. — On the right, at the egress from the station, are several cafés, where accommodation for the night may also be procured.

Tramway from the station through the Kruisweg and the Kruisstraat, past the Town Hall (p. 245), and through the Groote Houtstraat, to the Pavillon (p. 247); fare 10 c.

Cabs. With one horse: from the station to the town with 56lbs. of luggage 60 c.; to the Pavilion (p. 247) 80 c.; extra luggage, 20 c. per 56lbs.; per hour, in the town 1 fl., outside the town 1 1/2 fl.

Haarlem, with 36,400 inhab., the seat of the governor of the province of N. Holland, one of the cleanest and most attractive towns in Holland, and possessing several thriving manufactories, lies on the *Spaarne*, which flows through the town in a curve. The old ramparts have been converted into public promenades.

The town is surrounded by well-kept private gardens and pleasure-grounds.

Haarlem was for a long period the residence of the Counts of Holland. Like Leyden, it sustained a most calamitous siege during the War of Independence, and was taken, after a resistance of seven months (1572-73), by the Spaniards under Frederick of Toledo, son of the Duke of Alva. The defence, though ineffectual, was most heroic, even the women, led by Kenau Simons Hasselaar, taking a share in it. Upwards of 10,000 of the inhabitants perished on this occasion, and the commandant, the Protestant clergy, and 2000 of the townspeople were executed by order of their conqueror. Four years later the Spaniards were again expelled. The town attained the height of its prosperity in the first quarter of the 17th cent., when its school of art was also of some importance. Cornelis Corneliszoon, Hugo Goltzius, H. C. de Vroom, P. Soutman, the two Grebbers, the eminent Frans Hals, and other artists flourished here at that period.

The Kruisweg and its prolongation, the Kruisstraat, lead from the station to the (1/2 M.) chief market-place. On the left, halfway, stands the *Episcopal Museum* (Pl. 1; B, 2), a collection of Dutch ecclesiastical antiquities, which is however much inferior to that of Utrecht. Admission Mon. to Frid. (holidays excepted) 10-5 o'clock, 25 c.

The Grooте Markt (Pl. B, C, 4), in which are situated the Groote Kerk, the Stadhuis, the old *Fleshers' Hall*, a quaint Renaissance edifice of the end of the 16th cent., and the old town-hall, now a barrack, dating from 1250, lies nearly in the centre of the town.

The **Groote Kerk** (*St. Bavo;* Pl. 5; B, C, 4) is an imposing and lofty cruciform church, erected at the close of the 15th century, with a tower 255 ft. in height, completed in 1516 (extensive view from the summit; the sacristan demands 1 fl. for the ascent). A thorough restoration of the whole edifice has been in progress for several years.

Interior (sacristan's house on the S. side of the choir). The vaulting rests on twenty-eight columns, on which ancient paintings have lately been brought to light. The nave and choir were apparently meant to be covered by stone vaulting, but are provided merely with a wooden roof of cross-vaulting, dating from the beginning of the 16th century. The roof above the intersection of the nave and transept is, however, of stone. The late-Gothic choir-stalls, and the brazen screen separating the choir from the nave, are adorned with the arms of various donors. By one of the pillars is a monument to the memory of *Conrad* (d. 1808), the engineer who constructed the locks of Katwijk (p. 243), and his coadjutor *Brunings* (d. 1805). The small models of ships suspended from the adjoining arch commemorate the 15th Crusade, under Count William I. of Holland. They date from 1668, the originals having fallen into decay. By the choir is the tomb of *Bilderdijk* the poet (d. 1831). The pulpit in carved wood, with its handsome brass railings, dates from 1435. A cannon-ball in the wall is a reminiscence of the Spanish siege. The group in marble below the organ represents ecclesiastical poetry and

music, expressing their gratitude to Haarlem for the erection of the organ.

The **Organ*, constructed in 1735-38 by Christ. Müller, and thoroughly restored in 1868, was long considered the largest and most powerful in the world, and still ranks as one of the finest instruments in existence. Public recitals take place on Tuesdays and Thursdays, 1-2 o'clock; at other times the organist may be engaged to play for a fee of 13 fl., which admits one or more persons.

The organ possesses 4 keyboards, 64 stops and 5000 pipes, the largest of which is 15 inches in diameter and 32 ft. long. Under the skilful hand of the organist the tone ranges from an exquisite 'piano' to the most overwhelming 'thunderstorm' with which the performance generally concludes. The hautbois, piano-forte, trumpet, whistle, etc. are imitated with marvellous accuracy, and the mimic chiming of bells is so perfect that the audience are tempted to doubt whether it is really produced by means of organ-pipes. The full capabilities of the vast instrument are, however, rarely brought into action during the public recitals.

In the large market-place in front of the church rises a bronze **Statue of Coster** (Pl. 2; B, 4), designed by *Royer*, and erected in 1856.

The people of Haarlem claim for their countryman *Laurenz Janszoon* of Haarlem, surnamed *Coster* (i.e. 'sacristan', from the office he held in the Groote Kerk), the honour of having been the real inventor of printing. They assert that it is proved by old documents that Coster discovered the art of cutting letters on wooden tablets, and taking impressions from them, as early as 1423. The '*Spiegel onzer Behoudenis*' (mirror of our salvation), preserved in the Stadhuis at Haarlem, was printed in this manner. Coster then proceeded to use separate and movable types made of wood, and afterwards of lead and zinc. Although this may leave little doubt, therefore, that he was the first inventor of printing, there is no foundation for the story that the secret was betrayed by an assistant of Coster to Gutenberg (1440) at Mayence. It is probable that the latter arrived at the same results by his own independent efforts, and it is certain that he was much more successful in his practice of the art. Indeed the very existence of Coster has of late been called in question.

The house in which Coster was born (?), opposite the Groote Kerk on the N. side, is adorned with his bust with a Latin inscription.

Opposite the principal façade of the Groote Kerk rises the **Town Hall** (Pl. 11; B, 4), originally a palace of the counts of Holland, but remodelled in 1633. The **Museum* recently established here is open daily 10-3 (admission 25 c.; on Sundays 12-4, gratis; catalogue 25 c.). It contains a small but valuable picture-gallery, the only one where it is possible for the traveller to become thoroughly acquainted with the jovial *Frans Hals*, the greatest colourist of the Dutch painters next to Rembrandt. On entering the building from the market-place we ascend the staircase on the left, and reach a vestibule, the beams of which date from the 13th cent.; on the walls are some portraits and coats-of-arms of Counts and Countesses of Holland, and also a modern picture of the Defence of Haarlem (p. 244). We cross this room obliquely and ring the bell of the museum. The Entrance Room and the following Ante-Room contain a few portraits and unimportant corporation-pictures. In a passage, 105. *Schooreel* (p. 292), Adam and Eve.

The walls of the Principal Room are covered with large corporation and 'Regent' pieces, including no fewer than eight by *Frans Hals*, which enable us accurately to trace the different stages of his development. No. 54, representing a Banquet of the officers of the 'St. Jorisdoele', or Arquebusiers of St. George (the third last picture on the left side), was painted in 1616, in his thirtieth year, and is distinguished by the depth and vigour of its colouring, in which it surpasses even his later works. No. 55, the same subject, with different portraits (nearly opposite), and No. 56 (last picture but one on the left), the Banquet of the officers of the Arquebusiers of St. Andrew ('Cloveniers Doele'), were painted in 1627. His best period was probably about 1633, when he painted his finest work, No. 57 (in the centre of the left wall), representing an Assembly of the officers of the Arquebusiers of St. Andrew, with fourteen life-size figures, comprising the colonel Jan Claaszoon Los, three captains, three lieutenants, two ensigns, and five sergeants. The next in order of time are (right wall): 58, Officers and sergeants of the Arquebusiers of St. George, 1639; and 59, The governors of the Elizabeth Hospital, 1641, which savours strongly of Rembrandt's style. Then, after a long interval, which the biography of the master has not explained, at the age of 80, he painted No. 60 (left wall, immediately on entering), The governors of the hospital for old men, and 61, The lady-managers of the hospital for old women, both in 1664. In the middle of the first end wall hangs No. 70, a corporation-piece attributed to *Barth. van der Helst*, but more probably by *Ravesteyn*.

The ordinary visitor will probably concentrate his attention on the pictures by Hals, but the other corporation-pieces here are also of great interest to the student of art, as they afford a complete historical survey of this style of painting from 1583 to the close of the 17th century. No. 23, by *Cornelis Corneliszoon*, was painted in 1583; 26, by the same, in 1599; by *Frans Pieterszoon de Grebber*, 46 (1600), 47 (1610), 48 and 49 (both in 1619, fresher in colour than the first); by *Cornelis Engelszoon Verspronck*, 114 (1618); by *Joannes Verspronck*, 118 (1642) and 119; by *Pieter Klaasz. Soutman*, 108 (1642) and 109 (1644); by *Jan de Bray*, who painted under the influence of Frans Hals, 11 and 12, Governors and lady-managers of the Orphanage (1663 and 1664, both in the last room). The following pictures are also of some importance: 52. *Pieter de Grebber* (son of the above-named Frans de Grebber), Emperor Barbarossa and the Patriarch of Jerusalem lending their arms to the town of Haarlem (in the style of Rubens); by *Marten Heemskerk* (1498-1574), 63-69, among which the best are 63, St. Luke painting the Virgin, and 67, Ecce Homo, a winged picture; 82. *Pieter Lastman* (teacher of Rembrandt), Nativity; 7. *J. Berck-Heyde*, Studio of Frans Hals: about twenty young painters are sitting round a table and drawing from nature, while Frans Hals stands near the door talking to Phil. Wouverman, who has paid him a visit. The last-mentioned pictures are all in the last room, which also contains specimens of Coster's printing (p. 245) exhibited under glass.

The attendant also shows a collection of ANTIQUITIES relating to Haarlem, weapons, glasses, and instruments of torture. The beautiful **Goblet of St. Martin*, executed in 1604 for the guild of brewers, who paid 360 fl. for it, deserves special attention. The cover was modelled by *Hendrik de Keyser*, and the medallions by *Ernst Janszoon van Vianen* from designs by *Hendr. Goltzius*.

The *Town Library* (entrance in the Prinsenhof, behind the town-hall; adm. Wed. & Sat., 2-4) contains a valuable collection of books and MSS. relating to the history of the Netherlands.

Teyler's Museum (Pl. 12; C, 4), in the Damstraat, at the back of the Groote Kerk, contains a *Physical Cabinet* with collections of chemical, optical, hydraulic, and other instruments, and the most powerful electric batteries in Europe; a *Geological Cabinet*, with mineral and fossils (including a fossil plesiosaurus); a *Collection of Pictures*, consisting of upwards of 80 modern pictures (by *Eeckhout*, *Schelfhout*, *Koekkoek*, *Schotel*, *Verveer*, *J. Koster*, *Ten Kate*, *Mesdag*, *Van Hove*, *Bosboom*, etc.; catalogue), exhibited in a room lighted from the roof; a valuable *Collection of Drawings and Sketches* by old masters; and a considerable *Library*. The collections are open to visitors from Monday to Friday (festivals excepted) from 1 to 3, and the Library on Wednesdays, Thursdays, Fridays, and Saturdays from 1 to 4 o'clock (25 c.). The Museum was founded in consequence of a bequest of *Peter Teyler van der Hulst* (d. 1778), a wealthy Haarlem merchant, who left half of his property to be devoted to the promotion of science, and the other half to the poor. A certain sum is annually set apart for the purchase of prizes to be competed for by scientific essayists.

The Hofje van Beeresteyn (Pl. 4; C, 2) a béguinage founded by members of the family whose name it bears, contains some admirable portraits by *Frans Hals*. Visitors are now admitted only by the special permission of the director, M. von Bemmel, Nieuwe Groenmarkt 22. The sale and dispersion of the pictures is now only a question of time.

The ***Park of Haarlem** (or *Hout*, i.e. wood), on the S. side of the town, is a beautiful and extensive plantation of fine old beeches, intersected by walks, enlivened by tame deer, and provided with cafés and other places of holiday resort. A monument was erected here in 1823 on the spot where Coster first cut his wooden types.

In this wood, about $^1/_2$ M. from the *Houtpoort* ('wood gate'), and $1^1/_4$ M. from the railway-station, is situated the **Pavilion** *(Paviljoen Welgelegen*; Pl. A, B, 7), a château erected by the wealthy banker Mr. Hope of Amsterdam in the Italian style, afterwards purchased by Louis Napoleon, King of Holland, and now the property of government. On the first floor is a *Picture Gallery ('s Rijks Museum)*, containing about 200 works of Dutch and Belgian artists, many of them mediocre (open to the public on weekdays from 10, on Sundays and holidays from 12.30 to 4 o'clock; no fee; catalogue 50 c.). Entrance in the W. wing.

Principal Pictures: 2. *L. Apol*, Forest in winter; 15. *Jan Bosboom*, Church at Breda; 24. *W. A. van Deventer*, Beach at Katwijk; 31. *J. C. Greive*, Evening on the beach; 38. *W. Gruyter*, Bremerhaven; 49. *Ten Kate*, Guard-room; 54. *J. Kobell*, Cattle; 62. *Corn. Krusemann*, Philip II. taking leave of William of Orange in 1559 (see p. 202); 70. *Lingemann*, Consultation with a lawyer; 72. *D. van Lokhorst*, Sheep, life-size; 73. *H. W. Mesdag*, Beach at Scheveningen in winter; 90, 91. *G. J. J. van Os*, Flowers and game; 98. *Pienemann*, Battle of Waterloo at the moment when the Prince of Orange, afterwards King William II. (d. 1849), is wounded, Wellington and his staff in the centre, a very large picture,

30 ft. in length, 21 ft. in height; 104. *Willem Roelofs*, Environs of The Hague; 107. *Phil. Sadée*, Gleaning; 108. *Radin Saleh* (a Javanese prince; d. 1880), Buffaloes fighting with lions; 109. *A. Schelfhout*, Winter; 114. *P. J. Schotel*, Rough sea; 118. *Corn. Springer*, Town-hall at Veere; 121. *Stroebel*, The masters of the stamp-office in the cloth-hall at Leyden, 17th cent.; 129. *H. A. van Trigt*, Teaching the catechism in a Norwegian village-church; 133. *Verschuur*, Rainy weather; 135. *S. L. Verveer*, View of Noordwijk; 136. *J. G. Vogel*, Moor in N. Brabant. — The following are by Belgian masters: 151. *J. J. Eeckhout*, Marriage of Duke John IV. of Brabant with Jacqueline of Bavaria (p. 204); 160. *J. B. L. Maes*, The Good Samaritan; 164. *Navez*, Meeting of Isaac and Rebecca; 179, 180. *Verboeckhoven*, Landscape with cattle, Horses attacked by wolves; 183. *G. Wappers*, Van Dyck falling in love with a girl whom he has taken as a model for a Madonna.

The vestibule contains several sculptures, the finest of which are a Girl drawing water, by *Godecharle*, and a bust of Christ, by *Royer*.

The *Industrial Museum (Museum van Kunstnijverheid)*, founded by a society in 1877, is also on the first floor of the Pavilion, and may be entered either from the vestibule of the picture-gallery (see above), or directly by the first door to the left in the great avenue (admission daily, 10-4, 25 c.). The collection occupies eight rooms, and consists of models, copies, and drawings of the products of the chief industries of ancient and modern times. It is arranged in the following groups: Woven Fabrics, Wood-carvings, Works in metal, Ivory-carvings, Pottery, Architecture, Sculpture, Drawing and Designing, Costume. The section of engravings and wood-cuts contains 2300 specimens.

On the ground-floor of the same building is the *Colonial Museum*, founded in 1871 (entered from the great avenue, second door to the left; open daily 1-4.30; adm. 25 c.; catalogue 25 c.), which contains a copious collection of the products of the Dutch colonies, chiefly those in the E. Indies. Director of both Museums, M. F. W. van Eeden.

The **Bleaching Grounds** of Haarlem were a source of great emolument to the inhabitants before the discovery of bleaching linen with chlorine, and derived their advantage from the peculiar properties of the water in the neighbourhood. The linen brought to them from different parts of the continent was afterwards exported as 'Dutch linen'.

Haarlem is famous for its **Horticulture.** The flower-beds of the numerous nursery-gardens display their gayest colours and diffuse their most delicious perfumes about the end of April and the beginning of May. Whole fields of hyacinths, tulips, crocuses, anemones, lilies, etc., grouped in every variety of colour, are seen on the S. and W. sides of the town. Many of the finest gardens in Europe are supplied with roots from Haarlem, and Holland claims the merit of having promoted horticulture to a greater extent than any other country in the world. One of the leading firms is that of *E. H. Krelage & Son*, who possess a beautiful winter-garden and hothouses to the S. of the town, Kleine Houtweg 17-27 (Pl. B, 6; visitors admitted on writing their names in the visitors' book,

best hours 10-12, 2-4, and in summer 6-8 also; fee to the gardener who acts as a guide).

In 1636 and 1637 the flower-trade in Holland assumed the form of a mania, and tulips became as important an object of speculation as railway-shares and the public funds at the present day. Capitalists, merchants, and even private individuals entirely ignorant of floriculture, traded extensively in bulbs, and frequently amassed considerable fortunes. The rarer bulbs often realised enormous prices. It is recorded, for example, that a 'Semper Augustus' was sold for 13,000 fl., an 'Admiral Liefkens' for 4500 fl., a 'Viceroy' for 4200 fl., etc. A single Dutch town is said to have gained upwards of 10 million fl. by the sale of tulip-roots in one year, and a speculator at Amsterdam realised 68,000 fl. in four months in the same manner. At length, however, a corresponding reaction set in, Government declared that the contracts made were illegal, and the mania speedily subsided. The prices fell so rapidly that many of the bolder speculators were totally ruined, and before long a root of the highly-prized 'Semper Augustus' might be purchased for 50 fl. — About a century later a similar phenomenon occurred in the trade in hyacinths, and an official list of 1731 mentions a 'Bleu Paste non plus ultra' as having been sold for 1600 florins. The library of *Messrs. Krelage* contains an interesting collection of works relating to the tulip-trade.

The most attractive place in the *Environs* of Haarlem (see Map, p. 212), which are much admired by the Dutch, is the beautiful village of **Bloemendaal,** with its numerous country-residences and park-like grounds, situated 3 M. to the N. W. of Haarlem, at the back of the Dunes (cab 4-5 fl.; omnibuses run frequently in summer, starting from the Haarlem railway-station, 25 c.). One of the highest points of these sand-hills is the *Brederode'sche Berg*, or *Blaauwe Trappen*, about 2 M. from Bloemendaal, and close to the lunatic asylum of *Meerenberg* and the picturesque red brick ruins of the château of Brederode, once the seat of the powerful counts of that name (p. 84). (Near the ruins is a good inn, called the *Velserend.*) The extensive view to the east embraces the admirably cultivated and partially wooded plains of N. Holland, Haarlem, the Haarlemmer and Wijker Meer, the Y, Amsterdam, the innumerable windmills of Zaandam, the undulating and sterile sand-hills, and the sea. The whole excursion from Haarlem viâ Bloemendaal to Brederode and back, including the ascent of the Brederode'sche Berg (1 M. from Velserend), may be accomplished by carriage in about 3 hrs. (one-horse cab 4 fl.). — A similar prospect, made famous by Ruysdael's landscapes, may be enjoyed from the Dunes near the village of *Overveen* ($1\frac{1}{2}$ M. to the W. of Haarlem), on the road to Bloemendaal.

Zandvoort, 6 M. to the S. W. of Haarlem (diligence in summer, 50 c.; cab 4-5 fl.), a village on the extreme margin of the chain of sand-hills, has lately become a rival of Scheveningen as a sea-bathing place. Board and lodging at the *Curhaus*, and at the *Hôtel Kaufmann*, pleasantly situated on the Dunes, 4 fl. per day; apartments may also be procured in the village. Bath 60 c., and fee 15 c.

40. Amsterdam.

Railway Stations. 1. *Temporary Central Station*, or *Hulpstation* (Pl. C, D, 2), for all trains, including those of the Rhenish Railway; 2. *Rhenish Station* (Pl. H, 5), for Utrecht, Gouda, the Hague, Rotterdam, Arnhem, Germany, and Belgium. A central station is now being erected on the Y, on the N. side of the town (comp. p. 271, and Plan, D, E, 2). — *Omnibus* from the station to the principal hotels, fare 15 c. (heavy luggage not taken). Cab, per ½ hr. 50 c., ¾ hr. 1 fl., 1 hr. 1 fl. 20 c., each additional ¼ hr. 30 c.; no extra charge for luggage.

Hotels. *Amstel Hôtel (Pl. a; H, 5), the property of a company, with railway booking-office, baths, telegraph, etc., near the Rhenish Station, with 200 rooms (those in the top story poorly fitted up); R. 1½ fl. and upwards, B. 75, L. 25, A. 50 c., table d'hôte at 5.30, 2½ fl. This hotel is somewhat distant from the centre of the town, but the numerous tramways, steamboats, and cabs reduce this inconvenience to a minimum. — *Hôtel des Pays-Bas (Pl. b; E, 5), Doelenstraat 21, D. 2½ fl., B. 80 c.; *Brack's Doelen Hôtel (Pl. c; E, 5) and Rondeel (Pl. d; E, 5), both in the Doelenstraat; *Bible Hotel (Pl. f; D, E, 3), Warmoesstraat, patronised by English and American travellers, R. 2 fl., B. 80 c. — *Hôtel and Café Neuf, in the Kalverstraat, R., B, & A. 2½, D. 2¾ fl.; *Keizerskroon (Pl. e; D, 4), D. 2 fl., Adrian (Pl. o; D, 4), D. 2 fl., De Oude Graaf (Pl. h; D, 4), D. 2 fl., Poolsche Koffijhuis, D, 2½ fl., and De Jonge Graaf, D. 1½ fl., all five also in the Kalverstraat; Mille Colonnes, with restaurant (see below), Rembrandtsplein, D. 2½ fl.; De Munt (Pl. k; E, 5), Sophiaplein, patronised by French travellers; *Hôtel Haas (Pl. m; D, 3), Papenbrugsteeg, D. 2 fl.; Stad Elberfeld (Pl. i; E, 4), Achterburgwal, commercial; Oldewelt (Pl. g; D, 3), Nieuwendijk 100, D. 2½ fl.; Hôtel & Café Central (Pl. p; D, 2), R. 1 fl. 60 to 2 fl. 60 c., and Grand Hôtel Müller, both in the Prins-Hendrik-Kade, by the harbour; Hôtel Rembrandt (Pl. F, 5), Rembrandtsplein; Rheinischer Hof, Hôtel Wapen van Friesland, both in the Warmoesstraat (Pl. E, 3, 4); *Hôtel du Palais Royal, Paleisstraat, near the Dam, moderate.

Restaurants (often crowded about 5 p.m.; preferable to dine at a hotel). *De Karseboom*, **Oude Graaf*, **Café Suisse*, all in the Kalverstraat; *Café-Restaurant Reinsberg*, same street, No. 53; *Kramopolsky*, Warmoesstraat; *Het Vosje*, in the Rokin, near the Dam; *De Pool*, also in the Rokin. Restaurant in the *Zoological Garden*, see p. 273. — Oysters, fish, etc.: **Van Laar*, Kalverstraat 3, near the Dam, oysters 80 c. to 1 fl. 20 c. per dozen. — **Beer.** **Port van Cleve*, adjoining the post-office, opposite the Nieuwe Kerk, one of the most frequented cafés in the town (glass of beer 12, beefsteak 70 c.); *Schwab*, *Stadt Barmen*, **Kramopolsky*, all in the Warmoesstraat; **Louron*, on the Dam; **Roetemeijer*, Amstelstraat, near the Rembrandtsplein, with covered garden; *Roscamm*, Damrak; *Komeet*, Gravenstraat. — **Cafés.** **Mille Colonnes*, in the Rembrandtsplein; *Kramopolsky*, Warmoesstraat; **Poolsche*, **Suisse*, **Neuf*, *Reinsberg*, *Nieuwe Amsterdam'sche*, and *Lindemann*, all in the Kalverstraat; **Café Vondel*, near the Park of that name (p. 275). — **Confectioner.** *Hartmann*, Kalverstraat. — **Liqueurs.** *Wynand-Fockink*, a firm founded in 1679; the retail business is carried on in curious old premises in the Pylsteeg (entrance by No. 19 Damstraat; Pl. E, 4), which are much frequented during the business-hours of the Exchange (Cnraçao, 'Half-en-half', 'Maagbitter').

Baths. *Swimming Baths* in the Y, near the W. Dock (Pl. C, 1). *Warm Baths* in the Rokin, opposite the bank (Pl. E, 5); on the Heerengracht, near the Leliegracht (Pl. C, 4); at the hotels, etc.

Shops. The best are on the Nieuwendijk and in the Kalverstraat, Damstraat, and Paleisstraat. — Photographs: *H. Parson*, Kalverstraat 218. — Booksellers: *Müller*, Kalverstraat; *Seyffardt*, by the Exchange; *Sülpke*, Kalverstraat. — Art Dealers: *Van Pappelendam*, Wolvenstraat 19 (Pl. D, 5), ancient and modern paintings and drawings; *Frans Buffa & Sons*, Kalverstraat 39, pictures and engravings.

Money Changers. *Kramer & Co.*, Vijgendam, between the Dam and

AMSTERDAM.
1. Academie G.7.
2. S.t Anthonius Waag E.3.
3. Arti et Amicitiae E.5.
4. Atheneum D.E.5.
5. Beurs D.4.
6. Blinden-Instituut D.5.
7. Burger Weeshuis D.4.5.
8. Cellulaire Gevangenis D.E.7.
9. Diakonie Weeshuis F.4.
10. Entrepot G.3.
11. Felix Meritis D.5.
12. Frascati E.4.
13. Hortus botanicus G.4.
14. Kazernen C.5.H.1.I.2.3.I.4.
Kerken:
15. Amstel Kerk F.6.
16. Doopsgezinde K. D.5.
17. Englesch Episc. K. E.4.
18. " " Presbyt. K. D.5.
19. Eilands K. B.2.
20. Hersteld Ev. Luth. K. E.4.
21. Luthersche K. (Nieuwe) D.3.
22. " " " (Oude) D.5.
23. Nieuwe Kerk D.4.
24. Noorder Kerk C.3.
25. Ooster Kerk H.2.
26. Oude Kerk E.3.
27. Remonstranten K. C.3.
28. Walen Kerk E.4.F.6.
29. Wester Kerk C.4.
30. Zuider Kerk E.F.4.
31. Zijds Kapel (Nieuwe) E.4.
32. " " (Oude) E.3.
33. H. Augustinus K. E.4.
34. H. Catharina K. E.5.
35. H. Franciscus Xav. K. D.5.
36. Onze Lieve Vrouwe K. C.4.
37. H. Willebrordus K. F.6.
38. Armenische K. F.3.
39. Grieksche K. E.3.
40. Jansenisten K. E.3.C.2.
41. Korenbeurs D.3.
42. Kweekschool voor de Zeevaart G.3.
43. s'Lands Werf G.H.1.2.
44. Lees Muzeum E.5.
45. Marine I.1.2.
46. Muzeum (Ryks) E.4.
47. " (Fodor) F.5.6.
HET IJ
Aanleg - Plaatsen
WESTELIJK DOK
Handels-steigers
Droog Dok
Zwemschool
Wester Dok
Petroleum-Bergplaats
Tolhuis
Hulp-Station
Hoofdgebouw
Buiten Singel
Singel
Heeren Gracht
Keizers Gracht
Prinsen Gracht
Dam
Rokin
Leidsche Barriere
Museum
Vondelspark
A B C D E F
1 2 3 4 5 6 7

F
G
H
I
K
Handels Kade
Oostelijke Afsluit Dijk
DIJK GRACHT
Kattenburger Boom
Zwemschool
Oostelijk Dok Sluis
Mastbok
'S RIJKS
MARITIM
DOK
Wachtschip
OOSTELIJK
DOK
Kattenburger Gracht
Wittenburger Gracht
Oostenburger Gracht
Nieuwe Vaart
Hoogte van den Kadijk
Laagte van den Kadijk
ENTREPOT DOK
14
Fransche Laan
Middel Laan
Panorama
Muider Gracht
Muider Poort
Plantage
Weesper Barrière
Station Rhijnsp. Spoorweg
Buiten Singel
Amstel
RIVIER DE AMSTEL
Frederiks Plein
Utrechtsche Barrière
Singel Kade
Oostelijk Spoorweg
Looiers Kade
Pontanus Str.
56.Paleis van Justitie . . D.6.
57.Paleis von Volksvlijt G.6.
58.Policie . . . E.4.
59 Postkantoor . D.4.
60
61.Rembrands Standbeeld . F.5.
62.s'Rijks Arsenal . F.4.
63.Schreijers Toren . . E.2.
64.Stadhuis . . . E.4.
65.Stads Bibliotheek . C.3.
66. " Drukkerij . . E.4.
67.Synagoge, Portug. . G.4.
68. " " , Hoogduitsche F.G.4.
Théâtres:
69.Stads Schouwburg . D.6.
70.Grand Théâtre . F.5.
71.Théâtre Français . E.5.
72.Salon des Variétés, B.& J. . F.5.
73. , Nes. . E.4.
74.Telegraaph Kantoor . D.4.
75.Thorbeckes Standbeeld : F.5.
76.Zeemanshoop . D.4.
77.Zeemanshuis . G.3.
78.Zee Vischmarkt . E.3.
79.Zwemschool . . C.1.F.1.
80.Nederland. Bank . E.5.
Tramway
Hôtels:
a Amstel Hôtel H.5.
b Pays - Bas . E.5.
c Oude Doelen . . E.4.
d Rondeel . E.5.
e Keizerkroon D.E.4.
f de Bijbel (The Old Bible) D.E.3.
g Oldewelt . D.3.
h Oude Graaf D.4.
i Stad Elberfeld E.4.
k Mint . E.5.
l Nieuwe Stads Herberg . D.2.
m de Haas D.3.
n Bellevue D.4.
o Fransche Koffijhuis D.4.
(Café Français)
48.Muzeum van der Hoop E.4.
49. " " Vrolik . F.4.
50.Muzeum (Ethnograph.) H.3.
51.Natura Artis Magistra . H.3.
52.Vit van't Algemeen . E.3.4.
53.Oude Mannen - en Vrouwen - Huis . G.4.G.4. H.4.
54.Oudheidkundig Genootschap . D.4.
55.Paleis . . . D.4.
1
2
3
4
5
6
7
Wagner & Debes Leipzig
M

the Damstraat (Pl. D, E, 4); *Anspach & Donk*, Nieuwezijds-Voorburgwal, near the post-office.

Theatres (the larger are closed in summer). *Stads Schouwburg* (Pl. 69; D, 6), in the Leid'sche Plein; *Grand Théâtre* (Pl. 70; F, 5), in the Amstelstraat. The former is chiefly devoted to the Dutch drama; opera once weekly; ballet occasionally. Performances begin at 7.30 p.m. — The charges for admission vary. — *Salon des Variétés* (Pl. 72; F, 5), in the Amstelstraat, is a popular resort, where smoking and drinking form part of the entertainment. — *Het Paleis voor Volksvlijt* (Palace of Industry, Pl. 57; G, 6; p. 270) is a large establishment capable of holding 12,000 persons, where concerts, operettas, etc. are frequently given; symphony-concerts are given on Thurs. at 8 p. m. and Sun. at 1.30 p. m. (adm. usually 50-75 c.; comp. p. 270). — *Van Lier's Summer Theatre*, in the Fransche Laan (Pl. G, 3). — *Théâtre Frascati*, for Dutch vaudevilles, in the Plantage. — *Circus*, in the Amstel, E. side, near the Prinsengracht. — *Panorama* (Pl. H, 4), near the Plantage, see p. 273.

Concerts. In the *Park* (p. 272), usually classical music, on Sundays in the forenoon and at 8 p.m., and often during the week; admission generally 1 fl. — At the *Paleis voor Volksvlijt*, see above. In the *Zoological Gardens* (p. 272), in summer. In the *Linnaeus Garden* (p. 275). At the *Vondelspark* (p. 275). At the *Tolhuis*, a popular tea-garden commanding a fine view of Amsterdam (p. 277), in summer, occasionally.

Cabs *(Amsterdamsche Rijtuigvereeniging van J. de Groot & Co.)*. Per 1/2 hr. 60, 3/4 hr. 75, 1 hr. 90, each additional 1/4 hr. 20 c. — Between 11 p. m. and 9 (winter 8) a. m., one-half more. Tariff for the cabs at the station, see p. 250. The drivers wear a white hat, a light-brown coat, and a red waistcoat.

Tramways (comp. the Plan). The central station is the DAM (Pl. D, 4), whence the following lines diverge: 1. Through the Spuistraat and the Leid'sche Straat to the *Vondelspark* (Pl. D, 4, 5, 6, 7). 2. Along the Rokin and across the Rembrandtsplein to the *Weesper Barrière* (Rhenish Station; Pl. H, 5) and the *Sarphatistraat*. 3. Along the Damrak to the Prins-Hendrik-Kade, and thence to the right to the *Hulpstation* (p. 250) and straight on through the Haarlemmer Dijk to the *Haarlemmer Barrière* (Pl. A, 2). 4. By the Damrak to the *Prins-Hendrik-Kade*, and then to the E. to the *Zeemans Kweekschool* (Pl. 42; G, 3; p. 271). — From the LEID'SCHE BARRIÈRE (Pl. D, 7) one line runs across the Frederiksplein (Pl. G, 6) to the Midellaan, near the Zoological Garden (Pl. H, 4), and another to Overtoom, at the extreme end of the Vondelspark (p. 275). — Fare on all routes 12 1/2 c. — Amsterdam is also crossed by numerous OMNIBUS LINES.

Steamboats. *a.* IN THE HARBOUR (Havenstoombootdienst): 1. From the *Damrak*, near the *Dam* (Pl. D, 3, 4), to the *Schreijerstoren* (Pl. 63; E, 2; p. 271) on the Prins-Hendrik-Kade; then across the Y to the *Koniginnedok* (p. 271), and, recrossing the Y, to the *Rietlande* (p. 271), at the N.E. corner of the town, with the basins of the E. India steamers; lastly by the locks mentioned at p. 276 to the *Zeeburg*, a popular resort and garden. — 2. From the *Schreijerstoren* (Pl. 63; E, 2; p. 271) as above to the *Koniginnedok* and thence to *Nieuwendam* (p. 276). — 3. From the *Schreijerstoren* westwards to the *Zwemschool* (swimming-school) and the *Houthaven*. — 4. From the N. end of the *Rokin*, near the *Dam* (Pl. D, 4), stopping at the Amstelstraat, Amstel Hotel, etc., to the *Schollenbrug* and *Diemersbrug*. — On the first three lines the steamboats start every 1/2 hr.; on the fourth every 12 min; fare in each case 12 1/2 c.

b. OTHER STEAMERS: to *Alkmaar* (p. 281), twice daily; to *Zaandam*, see p. 279; to *Purmerende* (p. 278), 6 times daily; to *Kampen* and *Zwolle* (pp. 308, 309), daily; to *Leyden*, several times daily; to *Rotterdam* (p. 204), daily; to *Hoorn* (p. 278), once daily, except Sundays; to *Harlingen* (p. 313), daily; to *London*, twice weekly; to *Hull*, twice weekly. (Consult the Officieele Reisgids, mentioned at p. xxvi).

Post Office (*Post-Kantoor*, Pl. 59; D, 4) in the Nieuwezijds Voorburgwal, at the back of the Palace. — **Telegraph Office**, adjacent to the post-office, open day and night. There are several branch post and telegraph offices.

British Consulate, Heerengracht 212 (office-hours 10-2). — **United States Consul**: *Mr. David Eckstein*, Doelenstraat 20 (office-hours 10-3).

English Church (Pl. 19), Groenburgwal 42; service at 10.30 a.m. — *Presbyterian Church* in the Begynenhof; service at 10 a. m.

Collections, Museums, Galleries, etc.

Antiquarian Society (p. 269), daily 1-4; admission 25 c.

Arti et Amicitiae, historical picture-gallery (p. 269), daily 10-4; admission 25 c.

Blind Institution (p. 274), Wednesdays, 10-12.

Botanical Garden (p. 272), daily; admission 25 c.

Custom House, see Entrepôt.

Dock-Yard, *Government* (p. 272), daily, 9-12 and 1½-5; fee 50 c.

Entrepôt, *Government* (p. 272), daily.

Exchange (p. 256), daily; business-hour 1-2½; admission after 1.45 p. m. 25 c.

Fire Brigade, Prinsengracbt, near the Leliegracht.

Library (municipal), on the Heerengracht, near the Heerenstraat, daily 10-3, but in July and August twice a week only.

Linnaeus Garden (p. 275), outside the Muiderpoort (Pl. J, 3), on the Watergraafsmeer, daily, 50 c.; concerts in summer (June, July, August), on Sundays at 7. 30 p. m.

Museum, *Fodor* (p. 267) daily, except Tuesdays, from 10 (Sundays from 11) to 3 or 4; admission on Sundays 25 c., on other days 50 c.

***Museum*, *'s Rijks*, in the Trippenhuis (p. 257), week-days from 10 a.m., Sundays from 12.30, to 3, 4, or 5 p.m., according to the season; gratis; comp. p. xxvi.

**Museum Van der Hoop* (p. 265), week-days from 10 a.m., Sundays from 12, to 3, 4, or 5 p.m., according to the season. Adm. on Sundays 10 c., Mondays 25 c., other days 50 c. Closed on the last Wed. of each month.

Oudheidkundig Genootschap, see Antiquarian Society.

**Palace*, *The* (p. 255), daily; fee for one person 50 c., and 50 c. more for the ascent of the tower (*View; closed on Sun.).

Pictures, see Arti et Amicitiæ, Museums, and Six Gallery.

Six, *Hr. van*, *Picture Gallery* (p. 268), daily.

Stadhuis (p. 256), daily, best before or after office-hours (9-4); fee 50 c.

Town Hall, see Stadhuis.

**Zoological Garden* (p. 272), daily, admission 50 c.; open in summer from 6 a.m. to 10 p.m., but the larger animals not visible after 7 p.m.; café-restaurant (open after 10 a. m.) in the garden; concerts in summer on Wednesday evenings and Monday forenoons and evenings.

Principal Attractions: *Museum in the Trippenhuis (p. 257); Museum van der Hoop (p. 265); Palace (p. 255; *View from tower); *Zoological Garden (p. 272); Exchange (p. 256); Walk on the Buitenkant, the Ooster and Westerdok (p. 271); ferry to the Koniginnedok, Nieuwendam, or the Tolhuis (p. 277).

Amsterdam, the commercial capital of Holland, consisted of a few fishermen's huts on the Zuiderzee at the end of the 12th century. About 1204 a castle was built here by Gijsbrecht II., lord of Amstel, and the dam was constructed which has given its name to the city. In 1275 Count Florens V. of Holland granted the town exemption from the imposts of Holland and Zeeland, and in 1311 it was finally united with Holland. In the 14th cent. the town began to assume greater importance, and was sought as an asylum by exiled merchants of Brabant. In 1421 one-third of the town was destroyed by a conflagration, but its prosperity soon returned, and at the beginning of the Spanish troubles Amsterdam had become a very important city. In 1490 the Emp. Maximilian I. gave the city the privilege of using the Imperial

Crown as the crest in its armorial bearings. The real importance and prosperity of Amsterdam date from the close of the 16th cent., when the Spanish war had ruined Antwerp, and the horrors of the Inquisition had compelled numbers of enterprising merchants and skilful manufacturers to seek a new home in Holland. Between 1585 and 1595 the town was nearly doubled in extent, and was greatly favoured by Prince Maurice of Orange. The conclusion of peace shortly afterwards (1609) and the establishment of the E. India Company combined to raise Amsterdam within a very short period to the rank of the greatest mercantile city in Europe. External circumstances, such as the attempt of William II. of Orange to occupy the city with his troops (1650), and the danger threatened by the campaign of Louis XIV. (1672), did not seriously affect the prosperity of the inhabitants. After the dissolution of the Dutch Republic in 1806, Amsterdam became the residence of King Louis Napoleon (1808), and subsequently the third city in the Empire of France (1810-13). The trade of the city revived rapidly after the restoration of the country's independence, and may be expected to receive an additional impetus from the opening of the North Sea Canal (p. 280) and the projected canal to the Waal (the Rhine, Germany). Being the chief mart for the colonial produce of the Dutch colonies in India (Java coffee, sugar, rice, spices, etc.), Amsterdam is now one of the most important commercial places in Europe. Its industries are also considerable, including refineries of sugar and camphor, tobacco and cobalt-blue manufactories, diamond polishing mills (p. 274), etc.

Amsterdam lies at the influx of the *Amstel* into the *Y* (or *Ij*), as the arm of the Zuiderzee which forms the harbour is called. In 1880 the population was 317,021 (70,000 Rom. Catholics, 30,000 German and 3500 Portuguese Jews). The city, which contains 30,000 houses, is in the form of a semicircle, the diameter being formed by the Y. The entire circumference is about 9 M. Canals of various sizes intersect the city in every direction, and divide it into 90 islands, which are connected by means of nearly 300 bridges. The walls are enclosed by the *Buitensingel*, a broad moat or canal, $6^1/_2$ M. long, concentric with which there are three other large canals within the city, viz. the Prinsen, Keizers, and Heeren Gracht, flanked with avenues of elms, and presenting a pleasant and at places a handsome and picturesque appearance. The finest buildings, including many in the peculiar Dutch brick-style of the 17th and 18th centuries, are on the Keizers and Heeren Gracht, each of which is 49 yds. in breadth. The other Grachten (70 in number) are connected with these, and are bordered with handsome rows of houses, constructed of red brick. Within the last few years the town has been considerably extended on the S. side between the Amstel and the Vondelspark, and also on the E. and W. sides, where many new streets have been built.

The houses are all constructed on foundations of piles, a fact which gave rise to the jest of Erasmus of Rotterdam, that he knew a city whose inhabitants dwelt on the tops of trees like rooks. The upper stratum of the natural soil is loam and loose sand, upon which no permanent building can be erected unless a solid substructure be first formed by driving piles (14-20 ft. long) into the firmer sand beneath. The operations of the builder below the surface of the ground are frequently as costly as those above it. In the year 1822 the great corn-magazine, originally built for the E. India Company, literally sank into the mud, the piles having been inadequate to support the weight of the 3500 tons of grain which were stored in the building at the time. The city has also been frequently endangered by the ravages of wood-worms. The cost of the works connected with the bridges, canals, and dykes, is estimated at several thousand florins per day. The safety of the city depends on the security of these works, any defect in which would expose Amsterdam to the risk of being laid many feet under water.

The *Amstel* is 9 ft. in depth, the canals generally 3-4 ft. only, while the bottom consists of an equally thick layer of mud, which is stirred up by every barge that passes. Dredging-machines are constantly engaged in removing the mud, which is either used as manure or as soil for tracts reclaimed from the sea. In order to prevent the entire stagnation of these vast volumes of water, and the consequent unhealthiness of the neighbourhood, a supply of pure water from the Zuiderzee is constantly introduced into the canals by means of a shaft. — The water used for drinking is conducted to Amsterdam by means of pipes from a reservoir, 7 acres in area and 20 ft. deep, situated in the Dunes $4^1/_2$ M. above Haarlem, and $13^1/_2$ M. from Amsterdam.

Amsterdam forms the central point of the national system of fortification, and in case of necessity the whole of the environs can be laid under water by means of an extensive system of locks. It is also defended on the land-side by several detached forts, and a fort has been built at Ymuiden to command the communication with the sea. In time of peace the garrison numbers barely 1000 men.

The **Dam** (Pl. D, 4), one of the largest squares in Amsterdam, situated nearly in the middle of the city, on the W. side of the ancient dam, or embankment, to which the city owes its origin, is still the chief centre of business. It is surrounded by the royal palace, the new church, the Exchange, and several private houses, and from it diverge the Kalverstraat with its attractive shops and numerous hotels, the wood-paved Damstraat, the Paleisstraat, and the Nieuwendyk. The Dam is also the central point of the tramway system (p. 251), and adjacent, in the Rokin and Damrak, are landing-stages of the small harbour-steamers (p. 251).

The Dam is embellished with a lofty **Monument**, crowned with a goddess of Concord, known as *Het Metalen Kruis*, erected

in 1856 to commemorate the events of 1830 and 1831. The statue of Concord is by *L. Royer*, and the whole was designed by the architect *Tetar van Elven.*

The ***Palace** (*Het Paleis*, Pl. 55; D, 4), erected by *Jac. van Kampen* in 1648 as a town-hall, at a cost of 8 million florins, is the finest edifice in Amsterdam. It rests on a foundation of 13,659 piles; length 88 yds., width 69 yds., height of tower (containing chimes) 187 ft. It was presented by the city to King Louis Napoleon as a residence in 1808. The massive and sober building was admirably adapted for a town-hall, but standing in the open market-place and having no principal entrance, it is unsuitable for a palace. The gables are embellished with well-executed reliefs by *Arthur Quellin the Elder*, celebrating allegorically the glories of the great commercial city and 'queen of the seas'.

The whole arrangement and fitting up of the INTERIOR (entered from the side opposite the Dam; admission, see p. 252) also carry us back to the days when the representatives of a wealthy and powerful municipality congregated here. All the apartments are richly adorned with sculptures in white marble by *Arthur Quellin* and his assistants, which produce a very imposing general effect, while the details exhibit great vigour of execution and duly-restrained picturesqueness of treatment. The bas-reliefs and ornamentation in each room have reference to the use to which it was formerly applied. Thus in the 'Desolate Boedelkamer', where cases of bankruptcy were settled, we see a representation of the Fall of Icarus, while the ornamental moulding consists of rats and mice gnawing empty boxes and papers. The sculptures in the old court-room, called the *Vierschaar*, are especially fine. The frieze, which depicts Brutus ordering his son to execution, the Judgment of Solomon, etc., is supported by Caryatides. The magnificent *Reception Room* is one of the largest in Europe, being 100 ft. in height, 39 yds. long, and 19 yds. broad. Over the principal entrance and opposite to it are flags and trophies taken from the Spaniards and Indians. The flag used by Gen. Chassé at the siege of Antwerp is also preserved here. The following are the best of the pictures scattered throughout the different rooms: *F. Bol*, Fabricius in the camp of Pyrrhus; *G. Flinck*, Marcus Curius Dentatus as a husbandman; *Wappers* and *Eeckhout*, Self-sacrifice of Van Speyk (p. 147). The deceptive paintings of *De Wit* (imitations of sculptures) are also worthy of notice. They are among the finest works of this master.

The *Tower* terminates in a gilded ship. The View embraces the city with its narrow streets, broad canals bordered with trees, innumerable houses with quaint forked chimneys, a forest of masts, the Docks, Zuiderzee, the reclaimed Haarlemmer Meer, and the environs covered with gardens and studded with numerous windmills and distant spires. To the W. the lofty roof of the church spire of Haarlem is visible, and the silvery thread of the canal, running parallel with the high-road and the railway, may be traced from Amsterdam to Haarlem. To the E. and S. E. the towers of Utrecht and Amersfoort are visible; to the N., beyond the polders of the Y (see p. 279), glitter the red roofs of Zaandam; Alkmaar, still farther distant, is also distinguishable.

The **Nieuwe Kerk** (Pl. 23; D, 4), a late-Gothic cruciform structure, erected in 1408-70, and restored after fires and outrages in 1578 and 1645, is one of the finest churches in Holland. The W. tower, which had hitherto been uncompleted beyond the lower story, was raised to the height of the nave in 1847.

The INTERIOR (sacristan at the S. E. corner of the Dam, No. 6; 25 c.) is covered with a vaulted wooden ceiling, and contains remnants of some

fine old stained glass, representing the raising of the siege of Leyden (p. 238). The pulpit by *Vinckenbrinck*, executed in 1649, is beautifully carved. The nave is separated from the choir by a brazen screen, 13 ft. in height. The place of the high-altar is occupied by the monument of the celebrated *Admiral de Ruyter*, who died in 1676 of wounds received at the victorious Battle of Syracuse. On a pillar in the choir is the bust of *Admiral Wouter Bentinck*, who fell in the naval battle near the Dogger-bank in 1781. Another monument is to the memory of *Admiral Johan van Galen*, who died in 1653 at Leghorn, of wounds received in the naval battle near that town. The monument of *Admiral Van Kinsbergen*, to the left of the entrance to the church, by *F. J. Gabriel*, was erected in 1819. Opposite to it is the monument of the gallant *Van Speyk* (p. 147), who in 1831 'maintained the honour of his country's flag at the cost of his life'. A pillar in the S. aisle, adjoining the screen, bears an inscription to the memory of *Joost van den Vondel* (d. 1679; p. 275), the famous Dutch dramatist.

At the corner of the Dam and the Kalverstraat is situated the building of the **Zeemanshoop** ('seaman's hope', Pl. 76; D, 4), a society consisting of upwards of 600 members, many of whom belong to the best families of Amsterdam. Those who are captains recognise each other's vessels at sea by the flag of the society. As every member's flag bears his number on the lists of the society, the name and destination of the vessel, although beyond hailing distance, are easily ascertained, and a report of the meeting is then sent home. A fund for the widows and orphans of seamen is also connected with the society. Visitors may generally obtain access to the building by applying to the custodian in the forenoon (fee 50 c.).

Opposite the Palace, on the N.E. side of the Dam, rises the **Exchange** (*De Beurs*, Pl. 5; D, 4), a handsome structure with an Ionic colonnade, resting on a foundation of 3469 piles, completed in 1845. The hall in the interior is covered with glass. During business-hours (admission, see p. 252) most of the principal merchants and brokers, as well as a number of sea-faring men, will be seen assembled here, transacting their business in eager, but subdued murmurs. The mercantile and stock-broking departments are of equal importance. During one week in August and September (the time when the Kermis used to be celebrated) the Exchange is converted into a playground for boys, whose delight on these occasions is unbounded. The tradition is, that boys playing here were once instrumental in discovering a conspiracy of the Spaniards against the city of Amsterdam in 1622, and that this privilege was accorded to the children of the citizens in commemoration of the incident.

The original town-hall having been converted into a palace, the old Court of Admiralty in the Oudezijde-Voorburgwal is now used as a ***Stadhuis** (Pl. 64; E, 4; admission, see p. 252; visitors ring in the court to the left), which contains many excellent corporation-pictures, as well as other works of art and antiquities.

In the BURGOMASTER'S ROOM: *115. *F. Bol*, Four governors of the leper hospital, seated at a table covered with a Persian table-cloth, and

receiving a boy who is brought in by an attendant, dated 1649 (p. lvii); opposite, 26. *Frans Hals*, Corporation-picture, comprising thirteen officers of arquebusiers, painted at Amsterdam in 1637, and perhaps a more meritorious work than the celebrated picture by Van der Helst in the Museum; 30, 31. *Van der Helst*, Corporation-pieces, each containing four Regents with attendants, and painted in the artist's later style, 1655 and 1656; 20. *Lingelbach*, View of the old Stadhuis on the Dam during its construction; 22. *Jac. van der Ulft*, View of the Stadhuis after its completion; 21. *Pieter Saenredam*, View of the Town Hall burned down in 1651. — Among the other pictures in the Stadhuis the following may be mentioned: 1. (in the antechamber) *Cornelis Anthonissen*, Banquet of arquebusiers, painted in 1633, and one of the earliest corporation-pictures, of which there are many old examples in the Stadhuis; 7. *Ger. Honthorst*, Marie de Médicis, the widowed Queen of France, 1638; 13. *Barth. van der Helst*, Shooting-gallery piece with thirty-two figures, the earliest known work of this master, 1639; 18. *Govert Flinck*, Four full-length figures of officers of the 'Kloveniers Doelen', 1642; 72. *Flinck*, Corporation-picture with twelve figures, 1645; 38. *Thomas de Keyser*, Corporation-piece with twenty-three figures, 1633.

The upper floor contains a collection of weapons and antiquities, among which are the large drinking-horn with St. George and the dragon represented in Van der Helst's Banquet of Arquebusiers in the museum (see p. 248); also models of the principal locks and waterworks in the vicinity of Amsterdam.

On the E. side of the Kloveniersburgwal, not far from the town-hall, is situated the *Trippenhuis*, so named after its former proprietor the burgomaster Trip, which now contains the ****Rijks Museum** (Pl. 46; E, 4), the finest picture-gallery in Holland (admission, see p. 252). The museum was founded by King Louis Napoleon, who caused those works of art belonging to the Prince of Orange which had not been removed to Paris to be collected in the Huis ten Bosch at the Hague (p. 234), and afterwards to be taken to Amsterdam when his residence was transferred to that city in 1808. The collection has since been greatly increased by purchases, gifts, and bequests. — The Director of the Museum is *Professor John William Kaiser*, well-known for his admirable etchings of Rembrandt's works.

The excellent catalogue in French and Dutch, with numerous facsimiles of monograms (1 fl.), comprises the names of 538 pictures, belonging almost without exception to the Dutch schools of the 17th and 18th centuries. The Museum possesses two of *Rembrandt's* finest works, the so-called 'Night Watch' (1642) in his second, and the 'Staalmeester' or 'Syndics' (1661) in his latest style; to these a study of a head, painted in 1641, and the portrait of the wife of Admiral Swartenhondt (p. 264) have been recently added. *Van der Helst* is nowhere seen to so great advantage as here; his Banquet of Arquebusiers (1648) and his Presidents of the Guild of St. Sebastian (1659), not to speak of eight single portraits, are among the best productions of Dutch art. The Fête of *Govert Flinck* must be ranked in the same category. The last-mentioned master in his 'Isaac blessing Jacob', and *Gerbr. van den Eeckhout* in his 'Woman taken in adultery', furnish examples of the scriptural subjects characteristic of the school of Rembrandt. Among early masters *Miere-*

velt, by whom there are six excellent portraits here, is best represented. Among the genre painters figure *Gerard Dow*, *Fr. van Mieris Sen.*, *Jan Steen*, *Terburg*, *Metsu*, etc. — Almost all the pictures bear the name of the artists on their frames. (Owing to the want of space, a new and spacious museum, in which all the different public collections in the city will be united, is now in course of erection; seep. 270.)

First Floor. After ascending the short and narrow staircase, we turn to the left into the —

I. Room, the right and left walls of which are almost covered by the two most famous pictures in the gallery.

On the right is hung: **348. *Rembrandt's* so-called Night Watch, painted in 1642, the master's largest and most celebrated work (11 by 14 ft.), placed almost touching the ground so as greatly to enhance the appearance of energetic movement. It represents Captain Frans Banning Cock's company of arquebusiers emerging from their guild-house ('doele') on the Singel, where the picture was preserved till the beginning of the 18th century.

In the middle, in front, marches the captain in a dark brown, almost black costume, at his side Lieutenant Willem van Ruitenberg in a yellow buffalo jerkin, both figures in the full sunlight, so that the shadow of the captain's hand is distinctly traceable on the jerkin. On the right hand of the captain are an arquebusier putting on his weapon and two children, of whom the one in front, a gaily attired girl, has a dead cock hanging from her girdle (perhaps one of the prizes). On a step behind them is the flag-bearer Jan Visser Cornelissen. The other side of the picture is pervaded with similar life and spirit, from the lieutenant to the drummer Jan van Kampoort at the extreme corner, who energetically beats his drum to urge on the company. In an oval frame on a column in the background are inscribed the names of the members of the guild. The remarkable chiaroscuro of the whole picture has led to the belief that Rembrandt intended to depict a nocturnal scene, but the event represented really takes place in daylight, the lofty vaulted hall of the guild being lighted only by windows above, to the left, not visible to the spectator, and being therefore properly obscured in partial twilight. The peculiar light and the spirited action of the picture elevate this group of portraits into a most effective dramatic scene, which ever since its creation has been enthusiastically admired by all connoisseurs of art. This picture should be seen late in the afternoon (admission in summer till 5 p.m.), as the light then suits it best.

Opposite this picture is: **141. *Bartholomew van der Helst*, 'De Schuttersmaaltijd', or Banquet of the Arquebusiers ('schutters') of Amsterdam, who on 18th June, 1648, are celebrating the conclusion of the Peace of Westphalia in the St. Jorisdoele, or shooting-gallery of St. George.

The twenty-five 'schutters', life-size portraits, are sitting or standing around a richly furnished table in brisk and joyous mood. In the right corner is Captain Wits, in black velvet with a blue girdle, holding a silver drinking-cup (the original now preserved at the Stadhuis) in one hand, and presenting the other to Lieutenant van Waveren, who wears a handsome pearl-grey doublet, richly brocaded with gold. In the centre of the picture is the ensign Jacob Banning, while to the left a number of other arquebusiers are seen drinking and chatting. The heads are marvellously life-like, and the drawing bold and minutely correct. The details are perhaps more to be admired than the aggregate effect, which

is somewhat marred by the uniformly distributed light and the want of contrast. The hands are strikingly true to nature and characteristic of their owners, and it has been not inaptly remarked that if they were all thrown together in a heap there would be no difficulty in restoring them to the figures to which they respectively belong. Comp. p. lviii.

Of the other pictures in this room, all portraits, the following are most worthy of mention. To the left on entering: 146, 147. *Van der Helst*, Portraits; 181, 182. *Ger. Honthorst*, Prince Frederick Henry of Orange and his consort Amelia of Solms; 244. *Mich. Mierevelt*, Prince Maurice of Orange; 248. *Mierevelt*, Cats, the poet; 522. *Dutch Master of Rembrandt's period*, Portrait of Peter van Uitenbogaard, treasurer of the Province of Holland, an attractive picture of the highest merit, showing no trace of Rembrandt's influence; 359. *God. Schalcken*, William III., King of England; 149. *Van der Helst*, Portrait of Andr. Bicker, Burgomaster of Amsterdam. Above the 'Schuttersmaaltijd' (No. 141), to the left: 316. *Jan van Ravesteyn*, Portrait of a man; 245. *Mierevelt*, Prince Frederick Henry of Orange; 179. *Honthorst*, Prince William II. of Orange; 317. *Ravesteyn*, Portrait of a woman.

On the wall to the right of the entrance: 117. *Aart de Gelder*, Peter the Great of Russia; *Bloemaert*, Old man warming himself; 265. *P. Moreelse*, Mary of Utrecht, wife of Oldenbarneveld; 243. *Mierevelt*, William I. of Orange, the 'Taciturn'; *145. *Van der Helst*, Princess Maria Henrietta Stuart, widow of William II. of Orange, and daughter of Charles I. of England, an important work.

We now cross the corridor to the room on the other side.

II. Room: **349. *Rembrandt*, Directors of the Guild of the Clothmakers ('de Staalmeesters', literally 'stamp-masters'), 1661.

Four of the directors are sitting at a table covered with an Oriental cloth, while a fifth appears to be rising impatiently from his seat. In the background is a servant of the guild. Notwithstanding the simplicity of the colours, the prevailing brown hue of the picture, and the absence of strong light, the master has succeeded in producing what may be termed his usual poetry of colour, combined with the most life-like fidelity. Compared with these heads, the neighbouring portraits appear cold and lifeless. Comp. also p. lvi.

506. Portrait of Count Henry Casimir of Nassau; 143, 144. *Van der Helst*, Portraits of Admiral Aart van Nes and his wife, with a quay in the background by *Bakhuizen;* 246. *Mierevelt*, Prince Philip William of Orange; *J. G. Cuyp*, Portrait of a woman; 505. Portrait of Count Ernest Casimir of Nassau.

Above the door: 365. *Jac. van Schuppen*, Prince Eugene of Savoy. — Then, *195. *Karel du Jardin*, Five directors of the spinning-factory sitting and standing at a table, and a servant, 1669. The connoisseur will be surprised to find this fine corporation-picture painted by the well-known painter of pastoral subjects (comp. also No. 193). Above: 150. *Van der Helst*, Portrait of Bicker, a magistrate of Muiden, whose corpulence does not appear to depress his spirits. 375. *Jan Steen*, Portrait of himself; 521. *Unknown Painter*, Portrait of Hugo Grotius.

In the middle of the third wall: *142. *Van der Helst*, Four presidents of the St. Sebastian Arquebusiers, seated at a table and examining the plate belonging to the guild; to their left is a maid-servant, carrying a large drinking-horn, 1657. — To the left: 91. *Droost* or *Fabritius*, Beheading of John the Baptist; 43. *Ferd. Bol*, Portrait of the sculptor Arthur Quellin, 1663. Above the middle picture: 194. *K. du Jardin*, Portrait of G. Reynst. To the right: 45. *F. Bol*, Mother with two children, an insignificant work.

Second Floor. We begin to the left of the staircase.

I. Room. To the right of the door: 198, 197. *K. du Jardin*, Muleteers, Trumpeter on horseback; 278. *Peter Neefs the Elder*, Interior of a church; 52. *Jan* and *And. Both*, Italian landscape; 362. *G. Schalcken*, Effects of fire and light; *106. *Gerbr. van den Eeckhout*, Christ and the woman taken in adultery; 81. *J. G. Cuyp*, Dutch family; *337. *Jac. van Ruysdael*, Château Bentheim; 171. *M. d'Hondecoeter*, Dead birds; 344. *Rachel Ruysch*, Flowers; 455. *P. van der Werff*, St. Jerome.

Second Wall: *203. *Willem Kalf*, Still-life piece; *136. *Frans Hals*, The merry toper, a highly characteristic study; *447. *Jan Weenix*, Dead birds with a monkey and a dog; *308. *Paul Potter*, Scene on the Dunes with cattle and sheep (bought in 1808 for 10,050 fl.); 267. *Moreelse*, The 'Little Princess'; 102. *A. van Dyck*, William II. of Orange and his bride, Mary Stuart, daughter of Charles I. of England; 185. *P. de Hooch*, Cellar. — *178. *Melchior d'Hondecoeter*, Pelican, ducks, and peacock, known as 'la plume flottante'.

'No one ever painted cocks and hens, ducks and drakes, and particularly chickens, so admirably as Melchior d'Hondecoeter. He understands these families as thoroughly as the Italians their Holy Families, and expresses the maternal love of the hen as admirably as Raphael has done in the case of his Madonnas . . . Of the eight pictures by Hondecoeter in the Museum of Amsterdam, 'the floating feather' is the most famous The faintest breath of wind would blow it away.'

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131. *Jan Hackaert*, Avenue of ash-trees, with figures by *A. van de Velde;* 467. *Ph. Wouverman*, The marauders repulsed; 97. *Corn. Dusart*, Strolling musicians; 428. *A. van de Velde*, Cottage.

By the first window: 64. *Adrian Brouwer*, Village carousal; 369. *Pieter van Slingeland*, The rich man; 442. *Ary de Vois*, The merry fiddler; 464. *Ph. Wouverman*, Landscape with a cavalier and huntsmen; 283. *Caspar Netscher*, Mother with her two children; 427. *A. van de Velde*, Ferry; 65. *A. Brouwer*, Peasants quarrelling; 392. *D. Teniers jun.*, Village inn; *240. *Gabr. Metsu*, The old toper, admirably painted, and in good preservation; 26. *N. Berchem*, Small Italian landscape.

By the middle window, to the right: 254. *W. van Mieris*, Poulterer; 305. *Paul Potter*, Shepherd's hut. *378. *Jan Steen*, The parrot-cage, sometimes called 'the backgammon-player', the

best picture by this master in the collection. It is not easy to describe the subject of this scene, the master having followed his favourite practice of combining several different episodes. The girl feeding the parrot, with her back to the spectator, is at least the principal figure. — *193. *K. du Jardin*, Portrait of himself, admirably drawn, but feebly coloured; 293. *Isaac van Ostade*, The merry peasant; 468. *Ph. Wouverman*, The shying grey horse; 282. *C. Netscher*, Portrait of Constantine Huygens, the poet; 466. *Ph. Wouverman*, Hawking. — 88. *G. Dow*, Hermit; 393. *Teniers jun.*, Temptation of St. Anthony; 270. *Moucheron* and *A. van de Velde*, Italian scene; 100. *Cornelis Dusart*, Village tavern; 252. *Frans van Mieris the Elder* (?), Lute player; 465. *Ph. Wouverman*, Stag-hunt; 69. *'Velvet' Brueghel*, Repose on the flight into Egypt; 288. *A. van Ostade*, Studio.

By the third window: 422. *W. van de Velde the Younger*, Harbour; 478. *Jan Wynants*, Cattle; 401. *Dom. van Tol*, The captive mouse; 470. *Ph. Wouverman*, Horses being watered; 380. *Jan Steen*, Rustic wedding; 268. *P. Moreelse*, Frederick V. of the Palatinate, the 'Winter king' of Bohemia; 309. *Paul Potter*, Fodder-cutters; 89. *G. Dow*, 'Curiosity', a young girl at a window with a lamp in her hand, and a group sitting at a table in the background; **G. Metsu*, Old woman reading; 431. *A. van der Venne*, Prince Maurice lying in state; 251. *Frans van Mieris sen.*, Lady writing, with a page in attendance.

Left wall: 437. *David Vinck-Boons*, Prince Maurice going to the chase; 30. *N. Berchem*, Herd crossing a ford; 27, 28. *Berchem*, Winter scenes; *338. *Jacob van Ruysdael*, Waterfall; *379. *Jan Steen*, Quack-doctor, a picture full of humour, and cleverly, though hastily, executed; 29. *Berchem*, The three shepherds, Italian evening scene in the style of Both; 114. *A. van Gaesbeeck*, Young scholar; 238. *Jan van der Meer van Haarlem* (p. lxii), The sleeping shepherd.

Then on the wall by the entrance: 383. *Jan Steen*, Cobbler; 25. *A. van Beyeren*, Fish; 453. *A. van der Werff*, Holy Family; 228. *J. Lingelbach*, Mediterranean port; above, 175. *M. d'Hondecoeter*, Ducks, goose, and pigeon; 391. *Teniers the Younger*, The hour of rest; 9. *Lud. Bakhuizen*, View of the Y at Amsterdam.

II. Room. On the left, occupying the whole wall, but badly lighted: *111. *Govert Flinck*, Arquebusiers of Amsterdam celebrating the conclusion of the Peace of Westphalia ($16^1/_2$ ft. by $8^1/_2$ ft.), the artist's greatest work, painted in 1643. — To the right of the door: *396. *Gerard Terburg*, Paternal advice, one of the most celebrated pictures of the master, but unfortunately somewhat damaged (replicas at London and Berlin). *Jan van der Heyden*, 155. Stone bridge, 156. Draw-bridge; above, 449, *448. *Jan Weenix*, Game and fruit; *90. *G. Dow*, The burgomaster Pieter van der Werff of Leyden and his wife in a landscape by *N. Berchem*,

the burgomaster's head particularly life-like; *31. *Nic. Berchem*, Crossing the lake, an Italian scene; *87. *G. Dow*, Evening school, celebrated for the effects of light and shade produced by four candles and their different shadows (purchased in 1808 for 17,500 fl.); *377. *Jan Steen*, Eve of St. Nicholas, a favourite subject of the master.

Opposite: 423, 424. *W. van de Velde the Younger*, Naval battle between the Dutch Admiral de Ruyter and the English Admiral Monk in 1666 (which lasted four days, and was witnessed by the artist in person; the 'Royal Prince', an English man-of-war, is represented in the act of striking her flag). Between the last two: *191. *Jan van Huysum*, Flowers. In the row below, beginning at the window: 477. *Jan Wynants*, Farm-yard; 239. *G. Melsu*, Luncheon, badly preserved; 232. *Lingelbach* and *Wynants*, The cross-roads; 289. *A. van Ostade*, Travellers resting; 462. *Ph. Wouverman*, Riding-school; *382. *Jan Steen*, The baker Oostwaard; 199. *K. du Jardin*, Dairy; above, 266. *Moreelse*, The pretty shepherdess. — *Livens*, The poet Vondel; 426. *W. van de Velde Jun.*, A strong breeze; 360. *Schalcken*, 'Tastes differ', one boy eating an egg, another porridge, and an old man in night-cap and spectacles looking on; 363. *G. Schalcken*, Young man lighting his pipe, and another joking with a girl; 184. *P. de Hooch*, Portrait of himself at the age of nineteen; 417. *Velazquez* (?), The Infante Charles Balthazar of Spain; 70. *Velvet Brueghel*, Latona and the peasants.

Room III. To the right of the entrance: *Q. Brekelenkamp*, Lace-maker and man with a book; above, 50. *Jan* and *Andr. Both*, Farm-house; below, 205. *Thos. de Keyser*, Family of Rombout Hoogerbeets; **A. van der Venne*, Prince Maurice of Orange at the Ryswyck fair, 1618; 361. *G. Schalcken*, The smoker. — On the other side of the door: 430. *A. van der Venne*, Prince Maurice and his court.

Second Wall: 280. *Aart van der Neer*, Winter landscape; 157. *Jan van der Heyden*, Dutch canal; 60, 61. *Q. Brekelenkamp*, Interior, The chimney-corner; 10. *L. Bakhuizen*, After the storm. Farther on, 24. *Corn. Bega*, Rustic concert.

Third Wall: 247. *Mierevelt*, Portrait of Oldenbarneveld (p. 219); 101. *A. van Dyck*, Portrait of Jac. van der Werff, Burgomaster of Antwerp. Above, *M. d' Hondecoeter*, 174. The villa; 173. The philosophical magpie. — By the window, crayon portraits by *Liotard* (Geneva, 1702-90).

We now return, and enter the rooms to the right of the staircase. At the entrance: 104. Dying Saviour, after *Van Dyck*.

Room I. contains a collection of 64 pictures, bequeathed by *L. Dupper*, a picture-fancier of Dordrecht (d. 1870), and valued at 25,000*l.* Beginning on the left: 35. *Job Berck-Heyde*, The town-scales of Haarlem; 33. *N. Berchem* and *J. van der Hagen*, Land-

scape; 231. *Lingelbach*, Dentist on horseback in an Italian market-place; 204. *Jan van Kessel*, Forest; 5. *Jan Asselyn*, Cavalry-engagement; 11. *L. Bakhuizen*, The Zuiderzee; 122. *Jan van Goyen*, The Meuse at Dordrecht.

Second wall: *Terburg*, 395. Portrait of the artist's wife; 394. Portrait of the artist himself. 99. *Corn. Dusart*, Village festival; above, 124. *Jan van Goyen*, Old oaks; 77. *A. Cuyp*, Mountain scene; 230. *Lingelbach*, Encampment; 480. *Hendrik Martensz Sorgh*, Lute-player; 233. *F. van Mieris sen.*, Fragility; 384. *Jan Steen*, Quack-doctor; *159. *Hobbema*, Water-mill; 454. *A. van der Werff*, Entombment. *A. van Ostade*, 290. Quack-doctor; 291. Baker. 475. *Jan Wynants* and *A. van de Velde*, Hilly landscape with huntsmen; 443. *Ary de Vois*, Lady in a white silk dress; 429. *A. van de Velde*, Landscape; 210. *P. de Koninck*, Landscape; 342. *Salomon van Ruysdael*, 'The halt', carriages and horsemen in a landscape; 86. *G. Dow*, Portrait of himself smoking; 385. *Jan Steen*, The libertine; 46. *Ph. Wouverman*, Camp.

Third wall: 421. *W. van de Velde the Younger*, Calm; *236. *N. Maes*, Old woman spinning; 196. *K. du Jardin*, Landscape with cattle. *J. van Ruysdael*, 339. Winter; 340. Forest. 107. *Allart van Everdingen*, Norwegian landscape; *376. *Jan Steen*, National Orange Festival, a tavern scene with many figures; 472. *Pieler Wouverman*, Starting for the hunt; *135. *F. Hals*, The fool; 49. *J.* and *A. Bolh*, Italian landscape; 269 *Moucheron*, Landscape; 341. *J. van Ruysdael*, View of Haarlem, 479. *Sorgh*, Storm in the Maas, 1665; 331. *W. Romyn*, Landscape with cattle.

Room II. To the left: *A. Cuyp*, 79. Cavalry-encounter; 80. Cock-fight; 397. *After Terburg*, Conclusion of the Peace of Westphalia in the Rathhaus at Münster in 1648, a poor copy; 463. *Ph. Wouverman*, Farrier; 227. *Lingelbach*, Italian sea-port; 51. *J.* and *A. Bolh*, Italian scene; 71. *Caravaggio*, Death of Orion; 368. *P. Slingeland*, Singing lesson; 292. *Isaac van Ostade*, Village inn; 335. *Rubens* (?), Caritas Romana; 98. *Corn. Dusart*, Fishmonger; 202. *Jac. Jordaens*, Satyr in a landscape; 307. *Potter*, Orpheus as a tamer of animals, almost a travesty of the subject; 473. *Thos. Wyck*, Woman and child; 390. *Teniers the Younger*, Guard-room (1641); 336. *Rubens*, Jacob and Esau; 39. *Dirk van den Bergen*, Oxen fighting; 334. *Rubens*, Bearing of the Cross.

Opposite: 42. *Ferd. Bol*, Portrait of himself; 211. *Ph. de Koninck*, Margin of a forest; 78. *A. Cuyp*, Shepherds with their flocks; *110. *G. Flinck*, Isaac blessing Jacob, of the artist's early period; 371. *Fr. Snyders*, Game and fruit; *134. *Frans Hals*, The painter and his wife; 176. *M. d'Hondecoeler*, Menagerie; 272. *Murillo*, Annunciation; 279. *P. Neefs the Younger*, Church-interior.

Third Wall: 381. *Jan Steen*, The happy return home, peasants embarking; 229. *Lingelbach*, Riding-school; 74. *G. de Crayer*, Adoration of the shepherds; 187. *Huchtenburgh*, Cavalry-skirmish.

Room III. To the left: 44. *F. Bol*, Admiral de Ruyter; 8. *L. Bakhuizen*, The Grand Pensionary De Witt embarking in order to assume command of the fleet (1665); 148. *Van der Helst*, Vice-Admiral Egbert Meeuwiszoon Kortenaar; 206. *Thos. de Keyser*, Admiral Piet Hein (p. 214); *420. *W. van de Velde*, View of Amsterdam from the Y, the master's largest sea-piece, painted in 1686 (inferior to his smaller works); 419. *E. van de Velde*, Bois-le-Duc surrendered to Prince Frederick Henry of Orange in 1629; 438. *Simon de Vlieger*, Sea-piece; other sea-pieces by *Verschuur* and *Nooms* (17th cent.). — Wall at the back, in the centre, 75. *G. de Crayer*, Descent from the Cross; on the right, 461. *Ph. Wouverman*, Contest of peasants; 207. *Thos. de Keyser*, Admiral Piet Hein and his family.

In the passage to the following room: pictures by *Pieter van der Werff*, *Joachim van Sandrart*, *Saft-Leven*, and others; 440. *H. van Vliet*, Interior of the Oude Kerk at Delft; 34. *Gerrit Berck-Heyde*, View of the Dam at Amsterdam; 108. *A. van Everdingen*, Landscape.

Room IV. contains the collection of pictures recently bequeathed to the Museum by Baron van der Poll (d. 1880). To the left, at the top: **B. van der Helst* (?), Portraits of a man and woman; *Thos. de Keyser*, Equestrian portrait of Pieter Schout of Hagestein; *Verkolje*, Concert; *Van Hemerl*, Portrait of a boy; *F. Bol*, *N. Maes*, Portraits; *Hackaert* and *Van de Velde*, Mountain-scene; *Sorgh*, Vegetable-market; *P. Potter*, Landscape with cattle; *F. Bol*, Portrait of a woman; *N. Berchem*, Italian landscape with a ruin; **Jan Steen*, Children playing with a cat; *J. van Kessel*, Waterfall; *Lingelbach*, Landscape; *Q. Brekelenkamp*, Interior. — Opposite: **Rembrandt*, Wife of Vice-Admiral Swartenhondt; *Unknown Master*, Vice-Admiral Swartenhondt. Between the last two: **A. van Dyck*, Portrait. Farther on: *Berck-Heyde*, The Heerengracht in Amsterdam; *W. van de Velde*, *Dubbels*, Sea-pieces; *M. d'Hondecoeter*, Dead game; above, *Troost*, Cavalry-engagement.— Fourth Wall: *Ryckaert*, Peasants and monks in an inn; *Beerestraelen*, Leyden in winter; *Dow*, Portrait; *W. van de Velde*, Rough sea; *J. van Ruysdael*, Posting-house; *Dusart*, Interior.

On the wall of the staircase leading to the top story are two pictures ascribed to Rubens and Van Dyck.

Third Floor (one room). To the right: *306. *Paul Potter*, Bear-hunt, much damaged; 129. *Cornelis van Haarlem*, Massacre of the Innocents; 46. *F. Bol*, Minerva as the patron of education; 237. *Quinlen Massys* (?), Madonna and Child; 115. *Garofalo*, Adoration of the Magi; 432. *Adrian van der Venne* and *Jan Brueghel*, The fishers of souls, a satirical composition with numerous figures, Roman Catholic priests and Protestant pastors fishing from boats; among the figures are portraits of Archduke Albert, his wife Isa-

bella, and others. 96. *After Dürer*, Small portrait of Willibald Pirkheimer. *Hans Holbein* (?), 167. Charles V.; 168. Maximilian I. — Opposite, on the entrance-wall: 310. *Pourbus the Elder*, Elizabeth of England; 170. *Hans Holbein* (?), Robert Sidney; 222. *Lucas van Leyden* (?), Philip the Good of Burgundy; 169. *Holbein* (?), Erasmus; 68, 67, 66. '*Velvet' Brueghel*, River views; *Jac. Cornelisz* (Amsterdam, beginning of the 16th cent.), Saul and the Witch of Endor. Several interesting historical portraits by unknown painters: 490. Earl of Leicester, 491. Admiral Coligny, etc.

The ground-floor contains the valuable collection of *Engravings, which merit careful inspection. The entrance is indicated by an attendant in the hall downstairs, and the portfolios are exhibited in the most obliging manner. Nearly all of *Rembrandt's* etchings are preserved here, many of them in several impressions and at different stages of execution (comp. p. lvii). Other Dutch artists, the engravers of *Rubens's* school, *Van Dyck*, *Albert Dürer*, etc., are also well represented. Of the 15th cent. are some works of the artist known as the Master of 1480.

At the N. end of the Kloveniersburgwal lies the New Market with the St. Anthonieswaag, see p. 270.

To the S. of the Trippenhuis, on the other side of the canal, is the old *Oudemannenhuis*, or *Hospital for Old Men*, now being altered for university purposes. It contains another public collection of paintings, the —

***Museum van der Hoop** (Pl. 48; E, 4), bequeathed by a banker of that name in 1854. It consists of about 200 works, of which 159 belong to the old, and the remainder to the modern Dutch school; some of the former belong to the highest class. The entrance from the Kloveniersburgwal is by a gateway with columns leading into a vaulted passage containing a number of second-hand bookstalls, where we turn to the right across a court embellished with a bust of Rembrandt by Royer (1844). The fee for admission (25 or 50 c., see p. 252) is, in compliance with the founder's will, devoted to charitable purposes. Catalogue 25 c.

Room I. To the left: 87. *A. van Ostade*, Confidential conversation; 102. *P. Saenredam*, Church of Assendelft. — 28. *A. Cuyp*, Starting for a day in the country; *121. *A. van de Velde*, Landscape, the painter with his wife and children in the foreground, and a waggon, shepherd, and flock in the background, in beautiful evening light, probably the master's finest work (1667); 145. *Wynants*, Huntsmen on the Dunes; 30. *A. Cuyp*, View of Dordrecht; *120. *Adrian van Utrecht*, Large still-life piece; 122. *A. van de Velde*, Hunting-party; 80. *Musscher*, Mother and children; 115. *Teniers the Younger*, Village-festival; 54. *P. de Hooch* (?), Concert; 129. *Jan van der Meer van Delft*, Girl reading a letter; 88. *Isaac van Ostade*, Village inn, 1633. 10. *Berchem*, Italian landscape (1656); 70. *Michael Mierevelt*, Portrait of the poet Jacob Cats (1639).

*108. *Jan Steen*, Drunken roysterers, a coarse but clever representation of a carousal, which is not without its moral.

While the gentleman and lady are sacrificing to Bacchus and Venus, the musicians slip contemptuously out of the room and a woman steals a cloak. Over the head of the drunken old man is seen the picture of an owl with candles and spectacles, with the microscopically minute inscription: —

'Wat baeter kaers of bril,
Als den uijl niet sien wil?'

(Of what use are candles or spectacles, when the owl will not see?).

*97. *J. van Ruysdael*, Landscape with windmill; 116. *Teniers the Younger*, Peasant family; *36. *A. van Dyck*, Portrait of J. B. Franck, an excellent specimen of the artist's early period; 124. *W. van de Velde the Younger*, The cannon-shot, a sea-piece; *21. *J.* and *A. Both*, Large mountain-landscape with waterfall; *93. *Rubens*, Helena Fourment, three-quarter figure.

*106. *Jan Steen*, Sick girl and physician.

One of Steen's most charming and perfect works, recalling the characters of Molière, beautifully drawn and boldly painted.

*47. *Hobbema*, Water-mill, similar to the celebrated picture in the Hertford Collection in London; 100. *Rachel Ruysch*, Flowers; 117. *Teniers the Younger*, Dice-players; 52. *P. de Hooch*, Woman dressing a girl's hair; 34. *K. du Jardin*, Portrait (1670); 45. *Jan van der Heyden*, View of Amersfoort, with good figures by *A. van de Velde;* 82. *Aart van der Neer*, Landscape; 149. *H. Sorgh*, Fish-market; 126. *W. van de Velde the Younger*, Rough sea.

78. *J. M. Molenaer*, Saying grace; *50. *P. de Hooch*, Man bringing a letter to a lady at a window; 99. *Jac. van Ruysdael*, Mill (1661); 142. *Ph. Wouverman*, Horses being watered. — *95. *Rembrandt*, The Jewish bride, painted in 1662.

An arbitrary name. An elderly man approaches a richly attired young woman as if about to embrace her. The figure of the man and the background of the picture are unfinished.

125. *W. van de Velde the Younger*, Calm sea; 144. *Ph. Wouverman*, Landscape with horses; 53. *P. de Hooch*, Scene in front of an inn. — 141. *Em. de Witte*, Interior of a church; 150. *Sorgh*, Fishwoman; 123. *A. van de Velde*, Landscape with cattle.

118. *G. Terburg*, Boy with a dog; 27. *A. Cuyp*, Portrait of a man; *105. *Jan Steen*, A merry household (1668). *32. *G. Dow*, Hermit, a master-piece of miniature painting, only 6 in. in height, but so elaborate that the hairs and wrinkles on the hermit's face might be counted. 96. *J. van Ruysdael*, Large Norwegian landscape with waterfall; 143. *Ph. Wouverman*, Encampment; *67. *N. Maes*, Old woman spinning; 29. *A. Cuyp*, Cattle; 3. *Jac. Backer*, Presidents of a guild; 69. *Gabr. Metsu*, Room with a lady in red velvet and a gentleman returning from the chase; 127. *W. van de Velde*, Beach; 20. *F. Bol*, Admiral de Ruyter; 86. *A. van Ostade*, The story-teller, a scene of peasant-life (1661); 37. *G. van den Eeckhout*, Huntsman resting, a picture of no great merit, painted in the artist's later period; *38. *A. van Everdingen*, Landscape, a

masterpiece. *48. *Hobbema*, House and barn to the right, with a group of trees and a hedge, all reflected in a piece of water in the foreground, a smaller, but finer picture than the mill (No. 47). 51. *P. de Hooch*, Mother and child, with a servant sweeping out a lobby; 148. *Wynants*, Landscape (1669). — 13-15. *Berck-Heyde*, Views of Amsterdam; 157. *Spanish School*, Knight and squire.

Room II. To the right: 107. *J. Steen*, Festival of the Epiphany, 5. *L. Bakhuizen*, Dutch coast; 72. *Fr. van Mieris the Elder*, The bird escaped; 59. *De Keyser* (?), Old man; 146. *J. Wynants*, Landscape; *98. *J. van Ruysdael*, Northern landscape; *43. *F. Hals*, Old woman (1639); 109. *J. Steen*, Man and woman drinking; 90, 91. *P. Potter*, Horses and cattle pasturing (1649-51); between the last two, 31. *G. Dow*, Old woman with a clasp; 199. *A. van Dyck*, Portrait of Luberti, organist of Groningen; 133. *Ary de Vois*, Fisherman smoking; 17. *Job Berck-Heyde*, Ruins of the Château of Egmont (p. 282); 71. *Mich. Mierevelt*, Portrait of P. C. Hooft, the poet; 132. *J. Victors*, Pork-butcher; 81. *Aart van der Neer*, Winter landscape with skaters.

66. *N. Maes*, Portrait of J. de Witt; 73, 74. *Fr. van Mieris the Younger*, Grocer and druggist; 44. *Dirk Hals*, Lady playing on the piano; 85. *C. Netscher*, A councillor of Amsterdam.

None of the following modern pictures are of great importance. The artists represented include *Ten Kate*, *Hildebrand*, *Krusemann* (No. 177, The poets of Holland in the 17th cent., Joost van den Vondel, P. C. Hooft, and Anna Visscher in the centre, with Cats and Huygens on the left), *Koekkoek*, *H. Leys*, *P. van Schendel*, *Schotel*, *Verschuur*, and *Calame*.

The Oudemannenhuis also contains the small collection of the Society for the Encouragement of Modern Art, consisting of 25 pictures by modern Dutch artists. Visitors are admitted on the introduction of a member of the society (M. Eeghen, Heerengracht 495, or M. Sillen, Heerengracht 577).

In the Botermarkt, now called Rembrandtsplein (Pl. F, 5) rises the *Statue of Rembrandt* (Pl. 61), in bronze, designed by *Royer*, and erected in 1852. Rembrandt's dwelling-house, see p. 274. — The Reguliers-Breestraat, to the W. of the Rembrandtsplein, passes the *Munt Toren* (Pl. adjacent to k; E, 5), a tower dating from the beginning of the 17th cent., and leads to the Kalverstraat.

The Rembrandtsplein is adjoined on the S. by the Thorbeckeplein, embellished with a statue, by Leenhoff, of *Joh. Rud. Thorbecke* (d. 1872; Pl. 75; F, 5), long the leader of the liberal party in Holland, and three times in office as a minister.

The ***Fodor Museum** (Pl. 47; F, 5), Keizersgracht 609, was founded by a wealthy merchant of that name (d. 1860). It consists of a valuable collection of paintings by ancient and modern masters, preserved in a building erected and maintained with funds left by the donor for the purpose (admission, see p. 252; catalogue 25 c.; the pictures bear the names of the artists).

Entrance Room. To the right: 156. *Lindlar*, Lake of Lucerne. Landscapes by *Andr. Schelfhout* (1787-1870), who is represented in this collection by 14 works, *W. Roelofs* (b. 1822), and *Barend Corn. Koekkoek* (1803-62), of whose pictures the museum possesses six. Architectural work by *Cornelis Springer* (b. 1817). Sea-pieces and coast-scenes by *J. Christ. Schotel*, *Herm. Koekkoek* (younger brother of the landscape painter), who is well represented here, *Theod. Gudin* (Paris, 1802-80), and others.

Principal Room. Above the door, portrait of the founder. To the left: 147. *L. E. Meissonier* (b. 1811), The death-bed; 108. *Eug. Verboeckhoven* (p. 66), Sheep; 139. *Gudin*, Morning at sea; 80. *Ary Scheffer* (p. 304), Exiled Greeks; 103. *Corn. Springer*, Market at Haarlem; 58. *H. Leys* (p. 120), Flemish tavern; 47. *B. C. Koekkoek*, Village in a wooded landscape, probably his best picture here; 27. *L. Gallait* (p. 66), Gipsy-woman resting; 95. *Schelfhout*, The Dunes, a good landscape; 153. *Al. Calame* (1810-63), Rocky landscape; 38. *N. de Keyser* (p. 120), Francis I. of France in the house of Benvenuto Cellini. — 81. *Ary Scheffer*, Christus Consolator, a large picture, well-known from engravings and photographs (p. 304); 136. *Eug. Fichel* (pupil of P. Delaroche), Visit to a studio; 131. *A. J. Decamps* (Paris, 1803-60), Flock of sheep; 14. *Bosboom* (b. 1817), Bakeness Church at Haarlem. — 152. *Achenbach* (b. 1815), Water-mill; 129. *Decamps*, Turkish school; 37. *Ten Kate* (b. 1822), Beggar boy and young nobleman in church; 104. *Springer*, Briel; 41. *Jan Kobell* (1782-1814), Dutch landscape; 15. *Bosboom*, Administration of the Sacrament in the Groote Kerk at Utrecht; 142. *Guillemin* (Paris, b. 1812), Visiting the poor; 116. *Waldorp*, Drawbridge; 140. *Gudin*, Spanish coast; 59. *Madou* (p. 66), Poacher detected; 124. *Rosa Bonheur*, Team of horses; 141. *Gudin*, Scottish coast.

The following rooms chiefly contain pencil and crayon drawings and coloured sketches, of which the museum possesses a large number, both by ancient and by modern masters. Some of those by modern artists (*Bellangé*, *Gudin*, *Delaroche*, *Gallait*, *Leys*, *Ten Kate*, *Koekkoek*, and others) are exhibited in frames. Those by earlier masters (*Dow*, *A. van Ostade*, *A. van de Velde*, *Van Dyck*, etc.), the remainder of the modern works, and the 'Atlas van Amsterdam', bequeathed to the city by M. Splitgerber in 1879, are willingly shown on application to the 'Museum Bewaarder' (fee 1 fl., devoted to charitable purposes).

Private Collections. The best is the *Collection of Herr J. P. Six, Heerengracht 511, N. side, by the Vijzelstraat (Pl. E, 5), part of the celebrated gallery of the Six van Hillegom family. The other part came by inheritance into the hands of the Van Loon family, and was sold at Paris in 1877 for a sum 1,500,000 florins. Amateurs are kindly admitted to the Six collection on sending their visiting-card. Visitors give a small fee or a contribution for a charitable purpose (see p. xxvi).

The names of a few of the more important works are given here. Ante-Room: *P. Potter*, Equestrian portrait; *Aart van der Neer*, Moonlight scene. — Dining Room: *Terburg*, Girl writing; *L. Bakhuizen*, Two sea-pieces; *Unknown Artist*, Portrait of Professor Nic. Tulp (p. 223); *Gov. Flinck*, Isaac blessing Jacob; Two *Miniatures of 1655, perhaps by *Rembrandt* (?), representing Six, afterwards burgomaster, and for many years a friend and patron of Rembrandt, and his wife Margaretha Tulp, daughter of the professor, in the year of their marriage.

Principal Room. To the right: **Rembrandt*, Portrait of Burgomaster Six, the head completed, the rest broadly sketched in a masterly manner (1656); opposite, **Rembrandt*, Anna Six, mother of the burgomaster, at the age of 57 (1641). — Adjoining the first picture: *Jan Steen*, Girl eating oysters; *A. van de Velde*, View of Scheveningen; *Berck-Heyde*, The Heerengracht in the middle of the 17th cent.; works by *Schalcken*, *Netscher*, *Lingelbach*; *Potter*, Cattle-piece, with a milk-girl washing a pail in the foreground (1647); *G. Dow*, Girl at a window with a basket of fruit; *Frans Hals*, Portrait of a man; *Nic. Maes*, A child of the Six family;

**Rembrandt*, The physician Ephraim Bonus, a Portuguese Jew, painted in 1647 (8 in. in height).

Upper Floor (small room lighted from the roof). To the right of the door: *P. de Hooch*, Interior; *N. Maes*, The listener; *Van der Helst*, The painter and his wife; *Cuyp*, Two sea-pieces; *Hobbema*, Landscape; *Sal. Koninck*, Savant working by candle-light; *A. van de Velde*, Brown cow; *A. van Ostade*, Fishwoman; *G. Dow*, Dentist by candle-light; *Jan van der Meer van Delft*, Street in Delft, and Peasant woman with a milk-pail; *A. van Ostade*, Interior of a peasant's house; *Terburg*, Music-lesson; *Jan Steen*, Wedding-feast; *G. van den Eeckhout*, The woman taken in adultery; *F. Hals*, Man playing the guitar; *Ochterveldt*, Oyster-party.

Valuable collections of paintings are also possessed by *M. Jacob de Vos*, Heerengracht 130 (drawings by Rembrandt), and *Baron Hooft van Woudenberg*, Heerengracht 493, 'over de Spiegelstraat' (chiefly modern pictures), both accessible to connoisseurs (admission to the latter through M. van Pappelendam, p. 250).

The **Felix Meritis** (Pl. 11; D, 5), the property of a scientific society of that name, which has existed since 1777 (Keizersgracht 324, near the Beerenstraat), contains a few pictures (including a large and fine work by *N. Maes*, Old woman saying grace), casts, physical and mathematical instruments, a library, a reading-room, an observatory, and a handsome concert-room. Fee 25-50 c.

The **Arti et Amicitiæ** society of painters in the Rokin (Pl. 3; E, 5), possesses a *Historical Gallery* of 200 pictures and scenes from the history of the Netherlands, comprising many works of great merit. Other exhibitions of art also take place here, sometimes affording an admirable opportunity of inspecting valuable old paintings and other works of art lent by private individuals. Admission 25-50 c. — In the vicinity is the *Lees-Museum* (Reading Room), with newspapers. Introduction by a member necessary.

The **Antiquarian Society** (*'Het Koninklijk Oudheidkundig Genootschap'*; Pl. 54, D, 4), Spuistraat 135, not far from the Dam, contains a good, though not very extensive collection of industrial products, curiosities, and other objects of past centuries. The fine carved furniture, the earthenware and glass, the silver cups and drinking-horns, the ancient weapons, and the like, are of great interest, and aid us in realising the appearance of the interior of the old Dutch dwellings. The museum is open daily from 10 to 4; on Sundays 10, other days 25 c.; catalogue 25 c.

The municipal **University**, or *Athenaeum Illustre* (Pl. 4; D, E, 5), possesses a well-appointed school of natural science, including chemical and physiological laboratories. There are about 50 professors and 400 students. The Botanic Garden (p. 272) belongs to this instituton.

The building also contains 15 pictures representing lessons in anatomy, with portraits of the principal professors of medicine at Amsterdam in the 17th and 18th centuries and of the members of the guild of surgeons. Rembrandt's School of Anatomy (p. 223) formed one of this series down to 1828. The oldest are those by *Aert Pietersen* (1603), *Thomas de Keyser* (1619), and *Nic. Elias* (1625); next to these was the Rembrandt, the others being more modern. The pictures are hung in different lecture-rooms,

and may be seen on application to the door-keeper, Singel 421, when the rooms are not occupied by classes.

A new and handsome quarter of the city, with the FREDERIKSPLEIN as its central point, the erection of which was chiefly promoted by the late Dr. Sarphati (d. 1866), has recently sprung up on the S. side of Amsterdam, near the Utrecht Gate. Here is situated the **Industrial Palace** (*Paleis voor Volksvlijt*; Pl. 57; G, 6), a spacious edifice, chiefly of iron and glass, erected between 1855 and 1864 under the supervision of the architect *C. Outshoorn*. Length 138 yds., breadth 88 yds., elliptical dome 187 ft. high. A 'Victoria' in metal, 23 ft. in height, by *Jacquet* of Brussels, surmounts the building. This 'crystal palace' has cost about $1^1/_2$ million fl. The large dome-covered hall, lighted in the evening with 8000 gas-burners, is used for concerts, operas, etc. (p. 251) and can accommodate an audience of 12,000 persons. It contains an organ. At the back of the building is a pleasant garden.

Crossing the *Hooge Sluis* (Pl. G, 5; literally 'high sluice'), which affords a fine view, we reach the Rhenish railway-station. — Zoological Garden, see p. 272.

On the Buitensingel, the canal which encircles the whole of the inner city, are situated numerous sugar-works, breweries, and manufactories.

On the other side of the Singel, on the STADHOUDERSKADE (Pl. F, G, 7), the *Academy of Arts* was established in 1875 (opposite the gas-works, Pl. G, 6, 7). — In the vicinity, but more in the direction of the Vondelspark (p. 275), the new Museum (p. 257) is being erected, from designs by Cuyper.

In the NIEUWE MARKT (Pl. E, 3), at the N. end of the Kloveniersburgwal, the eye is struck by a mediæval building called the **St. Anthonieswaag** (Pl. 2), with its five round towers, formerly (1488-1585) a gate of the city, and afterwards a *Weighing House*. The interior was long occupied by various guilds, including that of the surgeons, in whose rooms the above-mentioned anatomical paintings, including that by Rembrandt, hung down to 1828. It is now used as a guard-room by the fire-brigade, a well-organised institution. Beyond this building lies the *Fish Market* (Pl. 78), which presents a very busy scene during the morning hours.

The **Oude Kerk** (Pl. 26; E, 3), a little to the W., in the Oudekerksplein, a Gothic edifice, erected about the year 1300, measures 98 yds. in length by 71 in breath. (Custodian on the E. side, No. 76; 25 c.)

The INTERIOR is supported by 42 slender round pillars, and covered with wooden barrel-vaulting. The stained glass in the windows of the lofty nave, dating from 1555, represents scenes from the history of the Virgin (Death, Adoration of the Magi, Visitation, and Annunciation), by *Digman*. To the right by the entrance is a window containing the armorial bearings of all the burgomasters of the city from 1578 to 1767; in the second window the recognition of the Netherlands by Philip IV. (p. xxxii).

The monument of *Admiral Van Heemskerk* bears an old Dutch inscription, alluding to his having twice endeavoured to discover a more direct route to the E. Indies by the Arctic Sea. He fell in 1607 at the victorious Battle of Gibraltar. The church also contains monuments of Admirals *Van der Hulst* (d. 1666), *Sweers* (d. 1673), *Van der Zaan* (d. 1669), and *Jansz* (d. 1633), of *Marshal Wirtz* (d. 1676), and of the poetess *Lucretia Wilhelmina van Winter* (d. 1795).

The ***Harbour** presents an interesting and busy scene, and the visitor should not omit to take a walk along the *Buitenkant* ('outside'), now officially termed the *Prins-Hendrik-Kade*, or Prince Henry's Quay (tramways and steamboats, see p. 251). The massive piers which run nearly parallel to the city, constructed in 1828-34, are important barriers against the encroachment of the tide, and form the spacious *Westerdok* and *Oosterdok*, where nearly 1000 vessels of considerable tonnage can be accommodated. Great alterations are now taking place in the Y (which in some places is over 40 ft. deep) in connection with the construction of the new central railway-station to the N. of the town and that of the new North Sea Canal, but the projected works, as indicated in our plan, will probably not be completed for several years.

At the beginning of the Westerdok once stood the *Haring-Pakkerij-Toren*, where herrings were formerly packed for exportation under the supervision of a government official. The mouths of the canals and of the Amstel are closed with massive gates. The small houses in this neighbourhood are chiefly occupied by rope-makers and marine store dealers.

Farther on rises the *Schreijerstoren* ('criers' tower', built about 1482; Pl. 63, E, 2), situated on the wharf whence vessels formerly sailed to all parts of the world, and deriving its name from the tears so frequently shed here by persons parting from their relations and friends.

Opposite rises the telegraphic station in communication with the North Sea Canal at Ymuiden (p. 280), where the direction of the wind, the height of the tide, etc., are also shown. — The quay at the Schreijerstoren is one of the busiest stations of the harbour-steamer traffic. It is here that we embark for a visit to the extensive floating docks on the N. side of the Y, lately named the *Koniginnedok* in honour of Queen Emma (visitors admitted), or to the *Rietlande*, at the N.E. angle of the city, where one of the large Java steamers may be inspected (9-5; 25 c.)

Farther to the E., on the Prins Hendrik Kade (No. 131), is Admiral de Ruyter's house, with his portrait in relief on the gable. — A little farther back, on the Oude Schans (Pl. F, 3), is the old *Montalbaans Tower*.

At the end of the quay is situated the *Kweekschool voor de Zeevaart* (Pl. 42; G, 3), or *Seamen's Institution*, where about 60 boys are educated for the merchant-service. The present building was erected in 1879-80, in the Dutch Renaissance style, by *W.* and *J. L. Springer*. Mathematics, navigation, astronomy, modern

languages, etc., as well as practical matters connected with the profession, are carefully taught. A fully-rigged frigate has been set up for practical instruction in the court, over the walls of which the masts are visible. Admission on Mon., Tues., Thurs., Frid., and Sat., except during the month of August; no fee. — There is a tramway-station in front of the institution.

On the other side of the basin, to the left, stands a large grey building, bearing the name 'Marine', and belonging to the Lands Werf (see below). In a straight direction is the Sailors' Home (see below), while to the right, beyond the bridge over the beginning of the Heerengracht, is the entrance to the Entrepôt.

The **Entrepôt** (*Rijks Entrepôt;* Pl. 10; G, 3), constructed in 1828, and measuring 765 yds. length by 15 in breadth, forms the custom-house harbour and bonded warehouses of Amsterdam. Visitors apply at the office at the entrance, where they are provided with a guide (50 c.). The canal, which is flanked with the extensive magazines, is 23 ft. in depth, admitting vessels of large tonnage.

The names of different countries and cities, such as America, Africa, Cuba, Archangel, St. Petersburg, Smyrna, Hamburg, London, etc., are inscribed over the entrances to the magazines on the S. side, whilst those on the N. are destined exclusively for the reception of the products of the Dutch E. Indian possessions. Vast quantities of wine, corn, sugar, coffee, rice, and indigo are stored in these warehouses, and the sales of coffee, indigo, etc. which take place several times annually attract purchasers from every part of Europe.

The handsome **Zeemanshuis** (Pl. 77; G, 3), or *Sailors' Home*, a brick building with two projecting wings, built in 1856, is open to visitors daily, 10-1 o'clock, except Sundays. In the hall is a statue of De Ruyter.

Farther on, to the left, beyond the broad new bridge, is the **Royal Dockyard** (*'s Lands Werf;* Pl. G, 2, 1), the most extensive in Holland, occupying the W. half of the island of Kattenburg. Everything necessary for the equipment of vessels of war is manufactured here. Attached to the dock are large naval store-houses. Entrance by the gate in the Groote Kattenburgerstraat. Admission, see p. 252. — Beyond it are extensive private wharves.

Adjoining the Entrepôt is the PLANTAGE ('plantation'), quarter of the town between the Entrepôt and the Muider Gracht, which was once entirely covered with pleasure-grounds. In the *Park* (Pl. G, 3) here, which belongs to a private society, and is a remnant of the former pleasure-grounds, concerts are frequently given in summer at 8 p.m. (admission 1 fl.). — The iron gate opposite forms the entrance to the **Botanic Garden** (Pl. 13; G, 4; admission, see p. 252), commonly known as the 'Hortus', and interesting on account of its numerous species of palms and its Victoria Regia house, which attracts numerous visitors on summer evenings, when that plant is in flower.

The ***Zoological Garden** (Pl. 51; H, 3; admission, see p. 252),

popularly called the '*Artis*' (being the property of the society '*Natura Artis Magistra*'), near the Botanic Garden, is one of the finest in Europe, and scarcely inferior to that of London. The chief objects of interest may be seen in 2-3 hrs; guide unnecessary.

The ENTRANCE (p. 252) is in the *Kerk Laan* (Pl. G, H, 3). To the left are the camels, lamas, and stags; behind are the singing-birds, the parrot-gallery, and the *Reptile House*, which contains large serpents and other reptiles, including specimens of the *Cryptobranchus Japonicus*, a very rare variety of salamander.

The arrangements for fish-breeding, also in this part of the garden, are interesting (in winter and spring only). Many thousands of salmon and trout are bred here and annually set free in the Dutch rivers. Close by is the *Monkey House*. — Beyond the ponds, which are covered with sea-fowl, are different varieties of cattle and sheep, and on the left, the large *Carnivora House*, adjoined by that of the *Elephants*. — Proceeding hence past the Antelope, Giraffe, and Zebra House, we reach the Eagle and Vulture House, the Buffalo Shed, and the *Hippopotamus House*. In the N.E. angle is a large grotto with a basin of water, fitted up in 1877 for the reception of a pair of sea-lions. The large building to the right of the entrance is the new Society-House, with a large hall (*Restaurant; D., 1½ fl. or upwards, from 4 to 7 p.m, à la carte from 12; not open before 10 a.m.). The older building farther on in the same part of the gardens contains a collection of stuffed animals and skeletons in the upper story. Then an *Ethnological Museum*, containing Chinese, Japanese, and Indian curiosities, and a valuable library. Also a collection of sea-weeds and corals. A large *Aquarium* has recently been constructed, at a cost of 400,000 fl.

The *Hospice of St. James* (Pl. 53; H, 3, 4), a large building on the Middellaan, to the S., is an asylum for aged poor of the Roman Catholic faith. — Adjacent is the new PANORAMA, containing a large painting by *P. Tetar van Elven*, representing the siege of Haarlem by the Spaniards in 1572-73.

To the E. of the town, outside the Muider Poort (Pl. I, 3), the only one of the ancient city-gates still existing, is situated the extensive *Eastern Cemetery* of Amsterdam, ½M. beyond which is the *Linnaeus Garden* (see p. 275).

In returning from the E. quarters of the town towards the Dam we may proceed through the JEWISH QUARTER (Pl. F, G, 4), the ill-conditioned character of which presents a marked contrast to the Dutch cleanliness of the rest of the city. Brokers' shops and marine stores abound in these squalid purlieus, where faces and costumes of an Oriental type will frequently be observed. The Jews form one-ten th of the population of Amsterdam, and possess ten *Synagogues*. The largest is that of the *Portuguese Jews* (Pl. 67; G, 4) in the Muiderstraat, erected in 1670, and said to be an imitation of the Temple of Solomon; it possesses a large number of costly vessels. After the expulsion of the Portuguese Jews from their native country in the first half of the 17th cent., they sought an asylum at Amsterdam, where complete religious toleration was accorded to them. Many German Jews also, in order to escape from the persecutions to which they were subjected in their own country, flocked to Amsterdam, which they regarded almost as a second Jerusalem. *Baruch Spinoza*, the father of modern philosophy, born at Amsterdam in

1632, was the son of a Portuguese Jew. The wealth of the Jewish community still renders it one of the most influential in the city. In the numerous dissensions which formerly arose between the States General and the Stadtholders, the Jews always took the part of the latter.

In the Sint Anthonies Breêstraat, near the W. end of the Jodenbreêstraat (Pl. F, 4), a simple memorial-tablet has recently been placed on the house (No. 68) in which *Rembrandt* resided from 1640 to 1656.

Amsterdam has from an early period been famous for DIAMOND POLISHING, an art unknown in Europe before the 15th cent., and long confined to the Portuguese Jews of Amsterdam and Antwerp, to whom most of the mills at Amsterdam still belong. The most important are situated in the Zwanenburgerstraat (Pl. F, 4) and the Roeterseiland (on the Achter Graacht, in the E. part of the town; Pl. 4). Visitors are generally admitted by M. Koster, Zwanenburgerstraat 12, daily, except Sat. and Sun., from 9 to 3, and by other houses also (fee 50 c.). The machinery of the mills is generally driven by steam, and the diamond to be polished is pressed by the workman against a rapidly revolving iron disc, moistened with a mixture of oil and diamond dust. The latter is indispensable, as it has been found that no impression can be made on diamonds by any other substance. In a similar manner the stones are cut or sawn through by means of wires covered with diamond dust.

Amsterdam is celebrated for its **Charitable Institutions**, upwards of a hundred in number, destined for the reception of sick, aged, and indigent persons, lunatics, foundlings, widows, etc., and all almost entirely supported by voluntary contributions.

The *Blind Asylum* (Pl. 6; D, 5), Heerengracht 270, founded in 1808, is one of the most admirable institutions of the kind. It now contains 50-60 pupils between the ages of five and eighteen, who receive lessons in reading, writing, arithmetic, geography, handicrafts, languages, and music. On Wednesdays from 10 to 12 the public are admitted while lessons are going on — a very interesting sight. Visitors are expected to buy some of the articles manufactured by the inmates, or put a contribution into the collecting-box. — For blind persons of a more advanced age there is a special asylum on the Stadhouderskade, which has about 80 inmates.

The poor-houses are handsome buildings, with excellent organisation; thus, the *Protestant Asylum* for the aged of both sexes (Pl. 53; G, 4), on the Binnen-Amstel, and the *Hospice of St. James*, mentioned at p. 273. About 20,000 poor persons are said to be maintained at the expense of the citizens. Many of the orphans educated at the different asylums wear picturesque costumes, which are seen to the best advantage on Sundays, especially in the Kalverstraat. The children generally appear to enjoy excellent health and spirits.

The **Maatschappij tot Nut van't Algemeen** (Pl. 52; E, 3, 4), or *Society for the Public Welfare*, is a very important body, whose sphere of operations extends over the whole kingdom of Holland. It

was founded at Monnickendam in 1784 by *Jan Nieuwenhuijzen*, a Baptist preacher, but transferred to Amsterdam in 1787. Its object is the promotion of the education and moral culture of the lower classes. Members subscribe $5^1/_4$ fl. annually, and eight or more subscribers residing in a provincial town or district constitute a sub-committee, whose sphere of action is called a department. There are upwards of 330 such departments, comprising 17,400 members. The principal board of control is at Amsterdam, where the general meeting of the society takes place annually on the second Tuesday in August. The society endeavours to attain its objects (1) by promoting the education of the young, even after they have left school, training teachers, publishing school-books and educational literature, founding libraries, Sunday-schools, etc.; (2) by promoting the enlightenment and culture of adults, publishing popular and instructive literature, instituting public lectures, founding reading-rooms, savings-banks for widows, orphans, etc.; (3) by bestowing rewards and honours on persons who have distinguished themselves by acts of humanity or generosity.

Religion. The complete religious toleration which has long prevailed in Holland has led to the formation of numerous different Sects, an enumeration of whose churches will afford the best idea of their respective numbers. The oldest and most interesting churches are the Reformed, 10 in number, embellished with the tombs of celebrated Dutchmen. The following are also Protestant places of worship: 2 Walloon, 1 English Episcopalian, 1 English Presbyterian, 1 'Remonstrant' (a sect without definite creed, but which regards the Bible as its sole guide; see p. 304), 2 Evangelic Lutheran (a sect which professes to adhere to the spirit rather than to the letter of the Augsburg Confession), 1 'Re-established Lutheran' (differing slightly from the 'Reformed' church), 1 Baptist, 3 Reformed Christian, formerly named 'Christian Seceding'. Then 19 Roman Catholic, including 2 Jansenist (p. 293). There is also a *Béguinage* here in the style of those at Ghent and Bruges (see pp. 25, 46), which has been in existence since the 14th cent. (in the vicinity of the Kalverstraat, near No. 18 of our plan). Finally the 10 Jewish synagogues (p. 273), and the meeting-house of the Free Brethren, built in 1880.

To the S., outside the Leidsche Barrière, where the prison rises on the left (E.), lies the pleasant ***Vondelspark** (Pl. D, 7), which covers an area of about 75 acres. In the middle of the extensive grounds rises a statue, erected in 1867, of *Joost van den Vondel*, the most distinguished of Dutch poets (d. 1679). He was born at Cologne in 1587, and afterwards went to Holland with his parents, who were Mennonites. His principal works were tragedies with choruses, one of which, Gysbrecht van Amstel, founded on the tradition of the destruction of the city of Amsterdam in 1296, is still occasionally performed. Near the monument is a café, and farther on is a dairy, where fresh milk is sold. — *Tramway*, see p. 251.

Travellers interested in horticulture should visit the '*Linnaeus Garden*', a botanical garden, with an agricultural and horticultural school, situated about 1 M. to the E. of the city, outside the Muider Poort (p. 273; Pl. I, 3).

Excursion recommended to the E. to *Muiden* (Hôtel de Zon), a small town with an ancient castle at the influx of the Vecht into the Zuiderzee, 7½ M. from Amsterdam. The road leads through the Muider Poort, skirts the *Linnaeus Garden*, and then proceeds by the *Watergraafsmeer Polder*, and the village of *Diemerbrug*. Railway to Weesp, see p. 307; thence to Muiden omnibus twice daily in ½ hr.

An interesting excursion (comp. Map, p. 212), may also be made to the great *Locks* near **Schellingwoude**, 2 M. to the N.E. of Amsterdam, where a huge dam has been constructed across the Y for the protection of the new North Sea Canal (p. 280) from the Zuiderzee. These huge locks are five in number, three of them being destined for the passage of vessels, while the two others are used in the process of pumping out or admitting the water. The largest of them is about 110 yds. in length, 22 yds. in width, and sufficiently deep for vessels of very large tonnage. The two heaviest of the 56 ponderous lock-gates, 22 of which are constructed of iron and 34 of wood, weigh 34 tons each. The cost of the locks alone has amounted to nearly 6 million fl. — From the Muiderpoort (Pl. I, 3, p. 273; turning to the left 3 min. beyond the gate) we reach in 40 min. the S. extremity of the Dam, which leads us in ½ hr. to the locks. From Schellingwoude to *Nieuwendam* (steamboat to Amsterdam 6-7 times daily; see p. 251), in ½ hr.; or to the *Zeeburg* (p. 251).

41. Broek. Purmerende. Hoorn.

Comp. Map, p. 212.

From Amsterdam to Purmerende, screw-steamer 6-9 times daily in 1¼ hr. (fare 50 or 30 c.), starting from the Westerhoofd (Pl. C, 2). Stations *Buiksloot*, *'T Schouw*, *Watergang*, and *Ilpendam*. From 'T Schouw to Broek and Monnickendam, passenger-barge corresponding with the screw-steamers. — From Purmerende to Hoorn, diligence several times daily.

The province of *Noord Holland*, 50 M. in length, and 23-28 M. in width, is entirely surrounded by the North Sea and the Zuiderzee, the small strip of land hitherto connecting it with the continent being now intersected by the new North Sea Canal (p. 280). The land on the sea-coast consists of sand only, the soil of the interior is generally clay, moor, and fen. A great part of the district lies 12-15 ft. below the level of the sea, from which it is protected on the W. side by the Dunes, and on the E. by lofty embankments. The dykes in the vicinity of the Helder are among the most extensive and massive in Holland. The cattle of this district are of a remarkably fine breed, and yield an abundant supply of excellent milk. The mutton of N. Holland also enjoys a high reputation, and the wool of the sheep is much prized for its softness.

This part of Northern Holland, lying out of the ordinary track of tourists, is not often visited. The inhabitants are consequently more primitive in their habits than those of Southern Holland, and still adhere more tenaciously to the picturesque costumes of their ancestors.

The head-dress of the women is often curious. It consists of a broad band of gold in the shape of a horse-shoe across the forehead, serving to keep the hair back, and decorated at the sides with large oval rosettes of the same metal. Above this is worn a cap or veil of rich lace, with wings hanging down to the neck, while handsome earrings of gold and precious stones complete this elaborate and picturesque headgear. The

natives of Friesland, who are often met with in Amsterdam and other towns, wear a kind of skull-cap of metal, usually silver gilt, which lies close to the temples, where it is finished with spiral ornaments. These trinkets are generally of gold, even among the poorer classes, or at least of silver, and are handed down from mother to daughter as heir-looms. — Head-dresses of this kind are often exhibited in the windows of the gold-smiths' shops in Amsterdam, Utrecht, and other towns. An opportunity is thus afforded of comparing the modern workmanship with the ancient heir-looms, a comparison seldom to the disadvantage of the latter.

By the **Tolhuis,** which lies opposite Amsterdam, on a promontory of N. Holland, where there is a favourite *Tea Garden* commanding an excellent view of Amsterdam, is the mouth of the NOORD-HOLLANDSCHE KANAAL (constructed in 1819-25 by *Blanken*, at a cost of about 8 million florins), which extends from Amsterdam to the Helder, a distance of 42 M., and is 130 ft. broad and 20 ft. deep. The gates at the entrance, called the *Willems-Sluis*, which rest on piles driven into the mud to a great depth, are also of vast dimensions. The level of the canal at Buiksloot is 10 ft. below the average level of the sea at half-tide. Before the construction of the North Sea Canal (see p. 280) this formed the chief means of communication between Amsterdam and the North Sea, vessels being thus able to avoid the perils of storms and the numerous sandbanks of the Zuiderzee. Above 5000 sea-going vessels, most of them of considerable size, then traversed the canal annually. In winter it is not unfrequently frozen over, and great expense is incurred in removing the ice.

The Purmerende steamboat enters the canal and first touches at *Buiksloot*, a village of peculiarly Dutch character, lying on both sides of the canal; then at *'T Schouw*, a group of houses, where a branch of the canal diverges to Broek and Monnickendam towards the E. Travellers bound to these places quit the screw-steamer here and embark in the passenger-barge which is in waiting. Broek is 2 M. from 'T Schouw by the road.

Broek (pronounced Brook; **Inn* at the entrance to the village), situated in the *Waterland*, one of the lowest districts in Holland, a village which has been ridiculed by some travellers, and extravagantly extolled by others, enjoys the reputation of being the cleanest in the world. Most of its 1500 inhabitants are occupied with the manufacture of the small, round 'Edam cheeses', sometimes termed *Zoetemelkskaas* ('sweetmilk cheese'), to distinguish them from the inferior qualities of Dutch cheese, which are prepared from sour milk. A few retired merchants and wealthy ship-owners formerly resided here, and their descendants still form a portion of the population. The roads are paved with 'klinkers', or small stones placed edgeways, and occasionally arranged in a kind of mosaic pattern. Most of the houses are built of wood, and are carefully painted in order to preserve them from the extreme dampness of the climate. The brightness of the colours and the variegated tiles of

the roofs glittering in the sun impart a cheerful and picturesque appearance to the place. The houses of the poor are of one story only, while those of the richer classes are constructed in a grotesque, but occasionally not unpleasing style. The gable-end is generally turned towards the street and contains the principal entrance to the house, two or three feet above the ground, which is reached by a movable flight of three or four steps, and is only used on the occasion of festivals and funerals.

The traveller desirous of seeing the interior of one of these houses may apply to *Mejufvrouw A. Fregeres*, at the entrance to the village, who sells Broek antiquities (?) at somewhat high prices. Admission to one of the cottages of the cheese-manufacturers is easily obtained (fee ½ fl.). The dwelling is entered through the cow-stable, which is kept so scrupulously clean, that it often serves as a kind of reception-room. The process of cheese-making is also shown in the dairy, where cheeses are seen in the press, or in the brine in which they are afterwards slightly salted. Besides these rooms, the richer peasants frequently possess handsomely furnished and carpeted drawing-rooms and other apartments.

Monnickendam *(Doelen)*, the Prot. church of which contains the tomb of the founder of the society 'tot Nut van't Algemeen' (p. 274), is a great market for anchovies. *Edam*, which is famous for its cheese, and gives it name to the cheese of the whole district, is 3 M. distant.

The screw-steamer bound for Purmerende does not quit the North Canal. Beyond 'T Schouw it touches at *Watergang* and *Ilpendam*.

Purmerende *(Vergulde Roskam; Heeren Logement)* lies between the Purmer, Wormer, and Beemster polders. The last of these, one of the finest in Holland, valued on an average at 1200 fl. per acre, reclaimed in 1608-12, begins close to the Beemster Gate. Nearly in the middle of it lies *Midden Beemster* (*Heerenhuis), 4½ M. distant. From Purmerende to Alkmaar steamboat once daily. The road from Purmerende to (12 M.) Hoorn skirts the E. side of the Beemster (railway in progress).

Hoorn *(*Doelen)*, with 10,000 inhab., the ancient capital of N. Holland, was the birthplace of Willem Schouten, who discovered the passage round the S. coast of America in 1616, and named 'Cape Horn' after his native town. The road from Hoorn to Enkhuizen (p. 312; 3½ hrs., diligence twice or thrice a day) leads through the richest district in N. Holland. The houses of the peasants resemble villas. — Steamboat daily from Hoorn to Amsterdam, Alkmaar, etc.

42. From Amsterdam and Haarlem to the Helder.

Comp. Map, p. 212.

From Amsterdam to the Helder, 50 M., railway in 2½-2¾ hrs. (fares 4, 3¼, 2 fl.). — The steamboat to Alkmaar, starting every forenoon and afternoon from the Westerhoofd (Pl. C, 2), is a more interesting though slower conveyance (3 hrs.; fares 75 or 50 c.). Halfway-station *Zaandam*, to which special steamers run 5-7 times daily, also from the Westerhoofd, in ¾ hr. (30 c. or 20 c., there and back). — From Alkmaar to the Helder we may proceed either by steamboat or train.

Amsterdam, see p. 250. — Departure from the *Hulpstation* (p. 250). — The train traverses a long embankment thrown across the gulf of the Y, the greater part of which has been drained within the last twenty years, and then crosses the North Sea Canal (p. 280) by a long bridge.

6 M. **Zaandam** (**Café Restaurant Suisse*, at the harbour, dear; the station is ½ M. from the harbour), sometimes erroneously called *Saardam*, a town with 13,000 inhab., many of whom are said to be millionnaires, situated at the influx of the *Zaan* into the Y, is a thriving place, thoroughly Dutch in appearance. The small houses, which are almost all of one or two stories only, are built of wood or brick, and surrounded by gardens. Along the bank of the Zaan as far as the neighbouring villages of *Zaandijk*, *Koog*, *Wormerveer*, and *Krommenie* (see p. 280), extend about four hundred windmills. They are used for many different purposes, and comprise oil, saw, corn, paint, cement, and paper-mills (comp. p. xxviii).

The *Hut of Peter the Great* is the principal curiosity at Zaandam (guide, unnecessary, 10 c.). We follow the road running towards the S. from the landing-place of the steamer, and leading to the '*Logement of the Czar Peter*', a small tavern, where it descends a few steps into a narrow street; we then cross a bridge, and 120 paces farther reach a court-yard in which the hut is situated. It is a rude wooden structure containing two rooms, and now in a somewhat tottering condition, but is protected by a roof supported by pillars of brick, erected by order of Anna Paulowna, the late Queen of Holland, who was a Russian princess.

The Interior (fee 25 c.) consists of two rooms and a bed-closet. A marble slab over the chimney-piece, bearing the inscription, '*Petro Magno — Alexander*', was placed there by the Emp. Alexander on the occasion of his visit to Zaandam in 1814. Another tablet commemorates the visit of the Czarewitch, now Emperor of Russia, in 1839. A model of the hut, several portraits of Peter the Great and the Empress Catherine, a life-size portrait of the Czar in the costume of a Dutch artisan, visitors' books, etc. are kept here. The hut is said to have been occupied by the Czar Peter in 1697, while he worked as a ship-carpenter in the building-yard of *Mynheer Kalf*, with a view to acquire a practical knowledge of the art, and to impart it to his countrymen. The tradition is that he arrived here in the dress of a common workman, under the name of *Peter Michaelof*, and long escaped recognition; but the truth is that Peter only remained here about a week, for he was unable long to preserve his incognito, and being incessantly beset by crowds of inquisitive idlers, he preferred to return to Amsterdam, where he could work unmolested

in the building-yards of the E. India Company. The nautical phraseology of Russia still contains traces of a partially Dutch origin.

To reach the station from the harbour we proceed towards the W. in the direction of the *Zaan*, taking the third street on the left, which is planted with two rows of young trees.

8 M. *Koog-Zaandijk*, 10 M. *Wormerveer*, 11 M. *Krommenie*, are three villages with neat little houses, gardens, and innumerable windmills, situated on the Zaan. To the S. we see the Groote Kerk of Haarlem.

15 M. *Uitgeest*, the junction of the line from Haarlem.

From Haarlem to Uitgeest, 11 M., railway in 38 min. — *Haarlem*, see p. 243. The train runs through a pleasant district towards the N., passing the village of *Bloemendaal* (p. 249), to (3 M.) *Zandpoort* (Duinlust Hotel), near which, to the left, are the lunatic asylum of *Meerenberg* and the ruin of *Brederode* (p. 280). On the right we observe a succession of rich green pastures with fine cattle. Near (5½ M.) *Velsen* are numerous country-houses and pleasure-grounds.

The train then crosses the new **North Sea Canal**, which here intersects the narrowest part of the peninsula of North Holland, called *Holland op zijn Smaalst*. The plan of this vast undertaking was formed in 1862, with a view to secure to Amsterdam the advantages of a first-rate seaport, the old N. Holland Canal having long been found insufficient for the requirements of the shipping traffic. The work was begun on 8th March, 1865, and the bay of the Y has now been converted into a canal, and partly filled up. The new canal, the direction of which is marked in the map between pp. 212, 213, is about 15 M. in length, 65-110 yds. in width, and 22-26 ft. in depth. Its level is about 20 inches below the mean level of the water at Amsterdam. Three huge gates, completed in 1872, one of them 24 yds. and each of the other two 12 yds. in width, protect the W. entrance of the canal against the incursion of the sea. The piers which shelter the entrance are ¾ M. in length. The canal was opened for traffic on 1st Nov. 1876, and in August 1877 the passage was practicable for the largest and most heavy-laden vessels. The whole outlay, including the cost of a protecting dyke at the E. end, near the village of Schellingwoude (see p. 276), amounted to 35,000,000 fl., of which 6,000,000 fl. were contributed by the city of Amsterdam and upwards of 10,000,000 fl. defrayed by the sale of reclaimed land (at an average price of 1200 fl. per acre), while the remainder is borne by government.

Near the locks lies **Ymuiden** (*Hôtel Willem Barendsz*, with café-restaurant), with 1500 inhab., a place which has sprung into existence since the formation of the canal. — Steamboats ('Dolphijn', 'Stad Purmerend') ply four times daily from Amsterdam to Ymuiden (Sat. twice only), starting from the Westerhoofd (Pl. C, 1) and making the trip in 1¾ hr. (fares 60, 40 c.; there and back 1 fl., 60 c.). Intermediate sta-

tions: *Westzaan*, *Buitenhuizen (Assendelft)*, *Velsen*. — From the railway-station of Velsen (see above) a walk of 35 min. on the sandy road by the side of the canal conducts us to the locks, and the sea-gates are about 1 M. farther on. The piers are also open to visitors.

7 M. *Beverwijk*, with country-houses and pleasure-grounds. — About 1½ M. to the W. (omn. 35 c.) lies *Wijk aan Zee* (Bath-house, R. 7 fl. per week, 'pens.' 2½ fl., children 1½ fl. per day, bath 35 c., to subscribers 25 c.), a favourite Dutch watering-place.

11 M. *Uitgeest*, see above.

The first stations beyond Uitgeest are (17 M. from Amsterdam) *Heilo* and (21 M.) *Castricum*.

24 M. **Alkmaar** *(De Burg; Toelast)*, a town of 12,800 inhab., deriving its name (which signifies 'all sea') from the lake or morass which formerly surrounded it, is renowned in the history of the Dutch struggle for independence for its stout and successful resistance to the besieging Spaniards in 1573.

The railway-station lies about ¼ M. from the town, the road to which leads through the pleasant public gardens.

The *Church of St. Lawrence*, a fine Gothic edifice, with lofty vaulting of wood, deserves a visit. In the S. aisle, near the organ, is a painting in seven sections, of 1504, representing the Seven Works of Mercy. Carved stalls in the Renaissance style. The choir contains the ancient tomb of Florens V., Count of Holland (d. 1296). The tower of the church fell in the 15th cent. and has never been rebuilt. A view of the church and tower is to be seen on the wall of the choir. The sacristan lives in the small square, planted with trees, to the S. of the church.

There are two modern *Roman Catholic Churches* at Alkmaar, one in the Gothic, the other in the Romanesque style.

In the Langestraat, the chief street of the town, rises the *Stadhuis* with its tower, a Gothic structure dating from 1507. It contains a lately established museum consisting of Alkmaar antiquities, of a few corporation and other paintings (including specimens of Honthorst, and of Cesar v. Everdingen, who, with his brother Allart, the famous landscape-painter, was of an Alkmaar family), and of other objects of interest. There is also a library. Admission, Mondays and Fridays 1-3 p. m., 25 c.

Alkmaar carries on a very extensive cheese-trade. The weekly market is frequented by the peasantry of the whole province of N. Holland, who sell their cheese here to the dealers. Upwards of 5000 tons of cheese are annually weighed in the *Town Weighing House*, being about one-half of the produce of the province. This building with its handsome tower was erected in 1582. On market-days (Fridays) the whole space in front of the Weighing House is covered by huge piles of red and yellow cheeses, while the streets are full of the gaily painted waggons of the neighbouring peasantry.

The *Bosch*, or park, near Alkmaar, although inferior to the parks of Haarlem and the Hague, affords pleasant walks. *Trotting-matches (Harddraverij)* are occasionally held here, and the prize generally consists of a silver coffee-pot presented by the magistrates. One of these matches should if possible be witnessed by the traveller, who will not fail to admire the costumes of the peasantry and the unsophisticated delight of the spectators.

The *Cemetery* on the W. side of the Bosch, surrounded by a lofty wall, and resembling a park, contains no monuments worthy of note.

At *Egmond-Binnen*, 3 M. to the W. of Alkmaar, are situated the scanty ruins of the castle of **Egmond**, the ancestral seat of the illustrious family so often mentioned in the annals of the Netherlands. In the vicinity, at *Egmond op den Hoef*, is an old and ruined abbey-church, in which many of the ancient Counts of Holland are interred. The abbey at a very remote period was a zealous patron of science, and its chronicles formed the principal source of the early history of Holland. In 1572 the fanatical iconoclasts destroyed the venerable and once magnificent buildings. A lighthouse erected in 1833 near *Egmond aan Zee* is adorned with a colossal lion in honour of Lieutenant Van Speyk (p. 147).

The train crosses the North Holland Canal (p. 277), which skirts the back of the Dunes, and then turns to the N.E. To the right a view is obtained of the fertile *Schermeer Polder*. — 28½ M. *Hugowaard*; 31 M. *Noord-Schaarwoude*; 36 M. *Schagen*; 43 M. *Anna Paulowna*, in the extensive polder of that name.

50 M. **Helder** (*Hôtel Bellevue*, near the station; *Den Burg*, near the harbour, with a good view of the Zuider-Zee) was towards the close of last century little more than a large fishing-village. In 1811 Napoleon caused extensive fortifications to be constructed here by Spanish prisoners of war, and the works were afterwards completed by the Dutch. The construction of the North Holland Canal also greatly increased its importance. About ¾ M. to the E., and connected with the Helder by a road along the Helder Dyke, lies *Nieuwe Diep*, the harbour at the mouth of the canal. Its extensive piers and bulwarks are destined to afford protection to the vessels entering or quitting the Northern Canal, a considerable number of which are English and Norwegian. The capacious wharves and magazines of the Dutch Navy, and also the Naval Cadet School, together known as *Willemsoord*, are situated at Nieuwe Diep. Part of the Dutch fleet is generally stationed here.

Since the opening of the North Sea Canal (p. 280) the united population of the Helder and Nieuwe Diep has decreased from 21,300 to 19,500.

As this, the extreme promontory of N. Holland, is exposed more than any other part of the coast to the violence of the wind and the encroachments of the sea, it is protected on all sides by huge and massive dykes. The great HELDER DYKE, about 5 M. in length, and 12 ft. in width, which is traversed by a good road from the Nieuwe Diep to the Helder, descends into the sea to a

distance of 200 ft., at an angle of 40°. The highest tide never reaches the summit, while the lowest still covers the foundations. Huge bulwarks projecting several hundred fathoms into the sea at intervals add to the stability of the structure. This remarkable artificial coast is entirely constructed of Norwegian granite.

The traveller is recommended to take a walk on this dyke, which extends from the Nieuwe Diep to the *Fort Erfprins* beyond the Helder. *Fort Kijkduin* rises on the highest point of the northern dyke. The lofty lighthouse, which may be visited by those who have never seen a structure of the kind, commands a fine prospect.

A fierce and sanguinary naval battle took place off this Dune on 21st Aug., 1673, between the united English and French fleets and the Dutch under *De Ruyter* and *Van Tromp*, in which the latter were victorious. In September, 1799, an army of 10,000 English and 13,000 Russian troops, commanded by Admiral Abercrombie and the Duke of York, landed at this point. The Russians lost their way and were totally defeated by the French at *Bergen*, to the N. W. of Alkmaar, while the English were compelled, after a skirmish at Castricum (p. 281), to yield to the superior forces of the French and to retreat, having failed in their endeavours to induce the Dutch to revolt against their new masters.

Opposite the Helder, and separated from the mainland by the strait of *Marsdiep*, which is never choked up with sand, lies the island of **Texel.** A ferryboat plies thither daily, starting at 9 a. m. from the Nieuwe Diep, and landing at *Oudeschild* about 2 hrs. later. *De Burg*, the capital of the island, is situated 3 M. inland. The island, with 6400 inhab., and 73 sq. M. in extent, consists chiefly of pasture-land, and supports about 34,000 sheep, which sometimes yield as much as 100 tons of fine wool annually. A highly esteemed quality of green cheese is prepared from the sheep's milk, and the mutton itself is excellent. The northern extremity of the island is called *Eijerland* ('land of eggs'), on account of the myriads of sea-fowl which visit it. The eggs are collected in great numbers and sent to the Amsterdam market.

Harlingen (p. 313) in Friesland may be reached by a sailing-boat with a favourable wind in 5-6 hrs. (10-12 fl.).

43. From Amsterdam or Rotterdam to Utrecht and Arnhem.

Railway from Amsterdam to (22 M.) Utrecht in ¾-1¼ hr. (fares 1 fl. 80, 1 fl. 40, 90 c.). From Rotterdam to (38 M.) Utrecht in 1¼-1¾ hr. (fares 2 fl. 70, 2 fl. 5, 1 fl. 35 c.). From Utrecht to (35 M.) Arnhem in 1-1½ hr. (fares 2 fl. 90, 2 fl. 20, 1 fl. 50 c.). The express fares are one-fifth higher.

From Amsterdam to Utrecht. The immediate environs of Amsterdam consist chiefly of polders (p. xxix). The most remarkable of these, and one of the lowest in Holland, is the *Diemermeer* (16 ft. below the mean sea-level), the W. side of which the train skirts soon after quitting the station. Extensive nurseries and kitchen-gardens, intersected by numerous canals, are also passed.

The old road, of which little is seen from the railway, is bordered with a succession of villas, summer-houses, and gardens, most of them the property of wealthy merchants of Amsterdam, and extending the whole way to Utrecht. Numerous steamboats ply on the Vecht, and an excursion in one of them, *e. g.* from Arnhem to Nieuwersluis, is very enjoyable. The stations are *Abcoude*, *Loenen-Vreeland*, *Nieuwersluis* (where the train crosses the Vecht), *Breukelen*, and *Maarssen*.

22 M. **Utrecht**, see R. 45.

From Rotterdam to Utrecht. The train starts from the Rhenish Station on the Maas (Pl. H, 6, 7), and traverses a country of which canals and pastures are the principal features. 4½ M. *Capelle*, 7 M. *Nieuwerkerk*. The line skirts the E. side of the extensive *Zuidplas-Polder*. Beyond (10 M.) *Moordrecht* the *Kromme Gouw* is crossed.

12½ M. **Gouda**, commonly called *Ter-Gouw* (**De Zalm*, in the market-place), a town of some importance on the *Yssel* (which must not be confounded with the river of that name in Guelders, see p. 305), with 17,400 inhab., is encircled with fine old trees. Two hours suffice to inspect the stained glass in the Groote Kerk and visit the Museum. — On leaving the railway-station we take the street to the left, which soon turns to the right and leads across several canals to (¼ M.) the market-place, containing the *Raadhuis*, a late-Gothic edifice of 1449. Near it is the Groote Kerk, the entrance to which is on the S. side of the choir; the sacristan (20 c.) lives at No. 33 A, opposite.

The Groote Kerk *(St. John)*, founded in 1485, and rebuilt after a fire in 1552, is a striking example of late mediæval art. The round-arched arcades are borne by thirty-six circular pillars. The lofty barrel-vaulting is of wood. The beautiful **Stained-glass Windows* are perhaps the most important Dutch specimens of this branch of art, which was successfully practised in Holland during the 16th and 17th centuries.

There are in all 29 large and 13 smaller stained-glass windows, presented by princes, towns, and private individuals. The best of these (12 in number) were executed by the brothers *Wouter* and *Dirk Crabeth* in 1555-77; the others being the work of their pupils and successors down to 1606. Some of them have unfortunately been indifferently restored in the 17th cent. and later. The subjects of the older windows are scriptural, with figures of saints and of the donors, those of the later are armorial bearings or allegorical representations. The following are by the brothers Crabeth: No. 5. (beginning from the main entrance), Solomon and the Queen of Sheba; 6. Judith and Holofernes; 7. Last Supper, presented by Philip II. of Spain, whose portrait it contains; 8. Punishment of Heliodorus, the desecrator of the temple; 12. (farther on, in the retro-choir) Nativity; 14. Preaching of John the Baptist; 15. Baptism of Christ; 16. Preaching of Christ; 18. John the Baptist in prison; 22. Christ driving the merchants and money-changers out of the Temple, a gift of William I. of Orange, afterwards enlarged; 23. Christ washing the feet of the Disciples; at the top, Elijah's sacrifice; 24. Below, Peter and John healing

the lame man; above, Philip baptising the Ethiopian eunuch. — The coloured drawing and the original cartoons of the brothers Crabeth are preserved in the sacristy. — The *Municipal Library*, a considerable collection, is kept in an adjoining room.

The recently established Town Museum, in the market-place, chiefly contains antiquities connected with the town, and a few corporation-pictures and portraits by *Wouter Crabeth* (see above), *Corn. Ketel* (b. at Gouda in 1578), and others. The chief objects of interest are a corporation-piece by *Ferd. Bol*, and a fine enamelled and gilded chalice and paten, presented to the 'shooters' guild' of Gouda by the Countess Jacqueline of Bavaria in 1425.

A bronze statue of *Cornelis de Houtman*, the founder of the Dutch E. Indian trade (end of the 16th cent.), and another of his brother *Frederik*, both natives of Gouda, were erected here in 1880, from models by *Stracké* of Amsterdam.

The staple commodities of Gouda are bricks and clay-pipes. The material for the former is obtained from the muddy bed of the Yssel, the deposits of which are admirably adapted for the purpose. The cheese named after this town and manufactured in the environs is of inferior quality.

From Gouda to the Hague, 17½ M., branch-line of the Rhijn-Spoorweg in ½-¾ hr. (fares 1 fl. 45, 1 fl. 15, 70 c.). Stations *Zevenhuizen-Moerkapelle*, *Zoetermeer-Zegwaard*, *Voorburg*, and the *Hague* (p. 217). Tramway to Scheveningen in connection with the trains, see p. 235.

20 M. *Oudewater*, also on the Yssel, was the birthplace of the theologian *Arminius*, after whom the 'Remonstrants' (p. 304) were called Arminians. A picture in the Stadhuis by Dirk Stoop commemorates the brutal excesses committed here by the Spaniards in 1575.

24 M. **Woerden,** with 4000 inhab., situated on the 'Old Rhine', formerly a fortress, was captured and cruelly treated by the army of Louis XIV. under Marshal Luxembourg in 1672 (an event described by Voltaire). In 1813 it was occupied by the Dutch, but taken by the French under General Molitor and again plundered. The fortifications have now been demolished, and their site converted into public promenades. — From Woerden to *Leyden*, see p. 216.

Beyond (25½ M.) *Harmelen* the canals become rarer, and the country more undulating and agricultural. The Amsterdam line diverges here, and unites with the direct line from Utrecht to Amsterdam at stat. *Breukelen* (p. 284).

38 M. **Utrecht,** see R. 45.

From Utrecht to Arnhem. The train now crosses the canal *(Vaartsche Rhijn)* which connects Utrecht with the Lek (as the principal branch of the Rhine is called).

7½ M. *Zeist* (near which is *Driebergen*, p. 276), a picturesque and thriving village, but not visible from the railway (tramway to Utrecht, see p. 290). It is the seat of a Moravian settlement (about 260 members), with which a good school is connected. The com-

munity resides in a pile of contiguous buildings, possessing many of their goods in common, and strictly observing the precepts of their sect. They somewhat resemble the Quakers of England, and are remarkable for the purity and simplicity of their lives. Married women, widows, and young girls are distinguished by a difference of costume. The environs are carefully cultivated. Gardens, orchards, plantations, corn-fields, pastures, and country-houses are passed in rapid succession. During the harvest the corn is stacked in a peculiar manner, and protected by roofs.

14 M. *Maarsbergen.* 21 M. *Veenendaal* is noted for its honey. 29 M. *Ede* is the station for *Wageningen* (p. 297), which lies 4½ M. to the S. Near (31 M.) *Wolfhezen* is an extensive plain stretching to the Zuiderzee, which has been frequently used as a military exercising-ground by Dutch and French armies. One of the latter, by command of Marshal Marmont in 1804, threw up a lofty mound on the heights between Ede and Veenendaal, to commemorate the coronation of Napoleon I. 33 M. *Oosterbeek.* As Arnhem is approached the train commands several picturesque glimpses of the Rhine and the *Betuwe* (p. 297) on the right, and of *Sonsbeek* (p. 287) on the left.

35 M. **Arnhem.** — *Hôtel de Zon *(du Soleil)*, near the bridge-of-boats, outside the town on the N.W. side, and the nearest to the station and the pier of the Netherlands Steamboat Co., R. 1½ fl., L. 30, A. 25, B. 70 c.; Hôtel des Pays-Bas, in the Groote Markt, with its back towards the Rhine, and not far from the pier of the Cologne and Düsseldorf Steamboat Co.; *Zwynshoofd ('Boar's Head', a common sign of Dutch inns), in the town; Hôtel Bast, in the town, near the Rhine; Bellevue, to the W. of the town, with a fine view. *De Paauw ('Peacock'), near the station, a small second-class inn. — For a long stay: Hôtel Garni Kernheim, on the road to Velp (p. 288).

Cab within the town, with 56lbs. of luggage, 75 c.; to Klarenbeek and Roozendaal, viâ the Steenen Tafel, returning by Bronbeek and Velp (2¼-2½ hrs.), about 3 fl.

Arnhem, the Roman *Arenacum*, with 41,300 inhab. (½ Rom. Cath.), formerly the residence of the Dukes of Guelders, is still the capital of the Dutch province of that name, whose inhabitants are described by an old proverb as '*Hoog van moed, klein van goed, een zwaard in de hand, is 't wapen van Gelderland*' ('Great in courage, poor in goods, sword in hand, such is the motto of Guelderland'). The town lies on the S. slopes of the Veluwe range of hills (p. 297), and was re-fortified by Gen. Coehoorn at the beginning of the 18th cent., after it had been taken by the French in 1672. The town, which was garrisoned by French troops, was taken on 13th Nov., 1813, by Bülow's corps of the Prussian army, the same which distinguished itself at the Battle of Waterloo.

Arnhem, which is one of the most attractive-looking towns in Holland, is a favourite residence of Dutch 'nabobs' from the East Indies. The old fortifications have been converted into promenades, and handsome new buildings are springing up on all sides.

Leaving the station and bearing to the left, we pass through

several fine new streets and soon reach the Groote Markt, in which the Groote Kerk and the Raadhuis are situated. The choir of the late-Gothic *Groote Kerk*, which was begun in 1452, contains the monument of Charles van Egmont, Duke of Guelders (d. 1513), a recumbent mail-clad figure in white marble, on a sarcophagus of black and white marble, adorned with statues of the Apostles, etc. Above, on the N. wall of the choir, is the kneeling figure of the Duke beneath a wooden canopy, covered with the suit of armour worn by him during his life-time. (The sacristan lives on the N. side of the church, fee 25 c.). — To the E. of the church rises the *Raadhuis*, erected by Maarten van Rossum, general of Duke Charles of Guelders, the indefatigable opponent of the Emp. Charles V. (indifferently restored). The public *Library*, behind the Town Hall, consists mainly of theological, historical, and legal works. — The *Museum van Oudheden en Kunst*, in the same building, contains seals, coins, portraits, architectural models, etc. The gem of the collection is a carved ivory diptych of the 13th cent., forming the binding of a manuscript copy of the Gospels (Evangeliarium) of the 14th cent., from the Bethlehem Monastery at Doetinchem.

The Roman Catholic *Church of St. Walburga*, to which the St. Walburg-Straat leads to the right (S.) of the Raadhuis, contains a modern carved altar and a handsome Gothic pulpit.

Environs. The district around Arnhem is the most picturesque in Holland. The finest point in the immediate neighbourhood is the estate of **Sonsbeek*, the seat of Baron van Heeckeren. The entrance is near the railway-station, about $^1/_2$ M. to the N. of the town. The park and grounds are open to the public on Mon. and Wed. (visitors ring the 'Bel voor den Poortier'). The custodian of the grounds, who also shows the Belvedere Tower, lives at the entrance (fee for 1 pers. $^1/_2$ fl., for a party 1-2 fl.). The park contains fine groups of trees, fish-ponds, waterfalls, grottoes, a deer-park, a riding-course, etc. The stables also deserve inspection. The Belvedere commands a beautiful view of the park and the fertile Betuwe as far as the Eltener Berg and the distant heights of Cleve.

Immediately below the town rises the *Reeberg*, an eminence with extensive pleasure-grounds and a casino where concerts are frequently given. Higher up is the country-residence of *Heidenoord*, adjoining which there are beautiful walks through the woods in all directions, provided with benches at intervals.

In the opposite direction, to the E. of Arnhem, rises a range of heights, along the base of which runs the road to Zutphen. On these heights several beautiful parks and pleasure-grounds are situated, all open to strangers. Carriage, see p. 286. Upwards of 3 M. from Arnhem, on the left, is *Klarenbeek*, where, from the 'Steenen Tafel' (stone table), a fine view of the Rhine Valley is

obtained. The Hospital for the soldiers of the colonial army at *Bronbeek*, close to Klarenbeek, endowed by William III., is worth visiting; it contains a number of old cannon and other weapons captured in Acheen (admission 50 c.). Farther on, near the village of *Vetp* (railway-station, see p. 305; cab from Arnhem 1¾ fl., tramway 25 c.) is the estate of *Roozendaal*; then *Bitjoen*, *Beekhuizen*, *Rhederoord*, *Middachten*, and others.

From Arnhem to Zutphen (Salzbergen), see R. 50.

44. From Liège to Utrecht.

119 M. Railway in 5¼-6½ hrs.; fares 17 fr. 95, 13 fr. 90, 8 fr. 98 c.; or, in Dutch money, 9 fl. 50, 7 fl. 60, 4 fl. 75 cts.

Liège, see p. 174. The train starts from the Station des Guillemins, stopping at the Palais de Justice and the Station de Vivegnies (comp. p. 174). It then skirts the hills enclosing the Meuse, but at some distance from the river, as far as —

2 M. **Herstal,** almost a suburb of Liège, the birth-place of Pepin 'le Gros' of Herstal, the majordomo of the palace, or chief officer of the king, and practically the regent of the great Frankish empire, as the power of the Merovingian monarchs had begun to decline. His son Charles Martel did not succeed in realising the ambitious schemes of his father; but his grandson Pepin the Little, having secured the approval of the church, superseded Childeric III., 'l'Insensé', was crowned king of the Franks by Archbishop Boniface in 752, and died at Herstal in 768. Herstal also contests with Aix-la-Chapelle the glory of being the birthplace of Charlemagne. In 870 Charles the Bald of France concluded a treaty here with Lewis the German concerning the partition of Lorraine.

The train now quits the valley of the Meuse, and turns to the N. to (6 M.) *Liers*, from which a branch-line runs to Rocourt and Ans (p. 168). 10½ M. *Glons;* 12½ M. *Nederheim*

14 M. **Tongeren**, French *Tongres (*Hôtel du Paon; *Casque)*, with 7200 inhab., the Roman *Aduatica Tongri*, was formerly the seat of a bishop, whose residence was afterwards transferred to Liège. The handsome Gothic *Church of Notre Dame*, erected in 1240, with choir and tower of the 15th cent., possesses a valuable collection of sacred vessels, and Romanesque cloisters with fine sculptures. — Branch-line to *St. Trond* and *Tirlemont*, see p. 167.

20 M. *Hoessett*; 21 M. *Bitsen* (branch-line to Munsterbilsen, p. 150); 24 M. *Beverst* (p. 150); 26 M. *Diepenbeek.*

31 M. *Hasselt*, where the line unites with the Antwerp, Maastricht, and Aix-la-Chapelle railway (see p. 150).

Scenery uninteresting, but the bridges over the arms of the Meuse and Rhine towards the end of the journey are worthy of notice. Stations *Zonhoven*, *Hetchteren*, *Wijchmael-Beverloo*, *Exel*, *Neerpelt* (junction for the Gladbach and Antwerp line, p. 151), (57 M.) *Achet* (last in Belgium), (62½ M.) *Valkenswaard* (first in

Holland), *Waalre*, (69 M.) *Eindhoven* (p. 302, junction of the Venlo line), *Best*, (81 M.) *Boxtel* (p. 302), and *Vught*.

89½ M. **'S Hertogenbosch,** or *'S Bosch*, French *Bois-le-Duc (Hôtel du Lion d'Or; Eenhorn; Maison Verte)*, on the *Dommel*, the *Aa*, and the *Zuid-Willems-Canal*, the capital of the province of N. Brabant, and strongly fortified down to 1876, with 25,250 inhab., derives its name from Duke Godfrey of Brabant, who conferred municipal privileges on the town in 1184. — Omnibus from the station to the town 25 c.

The late-Gothic *Cathedral of St. John (St. Jans-Kerk)*, built in 1458-98, with an old tower of the 11th cent., and, to the S. of the latter, a chapel of the 13th cent., is one of the three most important mediæval churches in Holland, the other two being the Cathedral of Utrecht and the Church of St. Nicholas at Kampen, both of which it surpasses in richness of ornamentation. It has a lofty nave with double aisles, and a handsome choir flanked with chapels. The interior contains modern stained glass, a brazen candelabrum of the 15th cent., a brazen font, cast in 1492, carved choir-stalls in the Renaissance style, a pulpit of 1560, and a large organ. The building is now being restored. — The *Church of St. Catherine* contains a number of pictures from the suppressed Abbey of Tongerloo.

The *Gemeentelijk Museum*, in the upper floor of the Raadhuis, is open every forenoon, gratis. It contains ancient plans of the town and neighbourhood, the silver seals of the chief magistrates from 1213 to 1795, valuables, coins, a few paintings, instruments of torture, etc. — The Museum of the *Provinciaal Genootschap van Kunst en Wetenschappen in Noordbrabant* (open on week-days, 1-3) contains Roman, German, Franconian, and later antiquities, chiefly from N. Brabant, manuscripts, pictures, drawings, maps, and coins.

About 10 M. from Bois-le-Duc (2 hrs.' drive) is the magnificent château of **Heeswijk**, the property of *Baron van Bogaert*, containing an extensive collection of state-weapons and other interesting mediæval and Renaissance objects. Strangers admitted on sending in their cards. Fee 1 fl.

The train crosses the Maas near (93 M.) *Hedel*, and reaches —

95 M. **Bommel,** or *Zaltbommel (*Hôtel Gottschalk)*, formerly a strongly fortified place, which was unsuccessfully besieged by the Spaniards in 1599. In 1672 it was taken by Turenne after a gallant defence by the small garrison. The church possesses one of the handsomest and loftiest towers in the country (15th cent.), and contains some ancient mural paintings. The *House of Maarten van Rossum* (p. 287) is interesting from an architectural point of view. The ebb and flow of the tide affect the river as far as this point.

The train crosses the broad *Waal*. Stations *Waardenburg*, *Geldermalsen* (omn. four times daily to Tiel, p. 300), beyond which the *Linge* is crossed. Near *Cuilenborg* (p. 298) the *Lek*, or Lower Rhine, is traversed by a bridge of a single arch, 164 yds. in span (the largest in Europe), and near Utrecht the *Kromme Rijn* is crossed.

119 M. **Utrecht,** see below.

45. Utrecht.

Comp. the Plan, p. 294.

Railway Stations: that of the *Rhijnspoorweg* (Pl. A, 3; see Route 43), and that of the *Oosterspoorweg* (Pl. D, 4; see Route 51), connected with each other by a loop-line.

Hotels. *HÔTEL DES PAYS-BAS (Pl. a; C, 2), in the Janskerkhof; HÔTEL DE L'EUROPE (Pl. c; B, 2), and BELLEVUE (Pl. d; B, 2), both on the Vreeburg; *OUDE KASTEEL VAN ANTWERPEN (Pl. b; B, 2); HÔTEL DE LA STATION (Pl. e; A, 2), with restaurant and café.

Restaurants. *De Nieuwe Bak*, Lijnmarkt, to the W. of the Cathedral *Lotz*, Oudkerkhof, near the town-hall. — *Tivoli*, popular entertainments

Cabs. From the stations into the town 1-2 pers. 60, 3 pers. 70, 4 pers. 80 c.; per hr. for 1-4 pers. 1 fl., each additional 1/4 hr. 25 c.

Tramway from the station of the Rhijnspoorweg to *Zeist* (p. 285), every 1/2 hr. in summer, on Sun. every 20 min.; fare 35 c.

Utrecht ('*Oude Trecht*', old ford), the capital of the Dutch province of that name, with 69,700 inhab. (1/3rd Rom. Cath.), the *Trajectum ad Rhenum* (ford of the Rhine) of the Romans, subsequently called *Wiltaburg* by the Frisians and Franks, is one of the most ancient towns in the Netherlands. Dagobert, the first king of the E. Franks, founded the first church at Utrecht, then occupied by Frisians, whose bishop was St. Willebrordus. St. Boniface, a monk from Exeter, who afterwards became archbishop of Mayence, once taught here. The archbishops of Utrecht were among the most powerful of mediæval prelates, and the town was celebrated at an early period for the beauty of its churches. It first belonged to Lorraine, and then to the German Empire, and was frequently the residence of the emperors. The Emp. Conrad II. died here in 1039, and the Emp. Henry V., the last of the powerful Salic line, in 1125, and both were interred in the cathedral of Spires. The Emp. Charles V. erected the *Vreeburg* here in order to keep the citizens in check, but it was destroyed in 1577 on the outbreak of the War of Independence. The site of the castle, at the entrance to the town from the station, still retains the name. *Adrian Floriszoon Boeyens*, the tutor of Charles V., one of the most pious and learned men of his age, afterwards Pope Adrian VI., was born at Utrecht in 1459. In 1579 the Union of the seven provinces of Holland, Zeeland, Utrecht, Guelders, Over-Yssel, Friesland, and Groningen, whereby the independence of the Netherlands was established, was concluded in the Hall of the Academy of Utrecht. The States General were in the habit of assembling here from that date down to 1593, when the seat of government was transferred to the Hague. In 1672 Louis XIV. levied a heavy contribution upon the citizens. The celebrated Peace of Utrecht, which terminated the Spanish War of Succession, was concluded here on 11th April, 1713.

At Utrecht the Rhine divides into two branches, one of which, named the '*Old Rhine*', falls into the N. Sea near Katwijk (p. 243), while the other, called the *Vecht*, empties itself into the Zuider-

zee near Muiden (p. 276). The town is intersected by two canals, the Oude and Nieuwe Gracht.

The ***Cathedral** (Pl. 1; C, 3), a spacious cruciform edifice in the Gothic style, dedicated to St. Martin, was erected in 1254-67 by Bishop Vianden on the site of the original church, which was founded by St. Willebrordus, Bishop of Utrecht, about 720, and completed by Bishop Adelbold in 1015. In consequence of a violent hurricane on 1st Aug., 1674, the nave fell in, and as it was never re-erected, a wide interval has been left between the choir with the transept and the W. tower. When complete it was one of the finest and largest churches in Holland (comp. p. xxxix).

The INTERIOR (the sacristan lives at the N.E. corner of the church; 25 c.), which is 115 ft. in height, and 30 ft. in width, is disfigured by pews, so that the impression produced by this venerable Gothic relic with its eighteen slender columns is almost entirely destroyed. The monument of *Admiral van Gent*, who fell in 1672 at the naval battle of Soulsbai, was executed in black and white marble by *Verhulst* in 1676. The adjacent canopy of painted stone with armorial bearings is the monument of *Bishop George van Egmont* (1549). The extensive vaults beneath the church contain the hearts of the German Emperors Conrad II. and Henry V., who died at Utrecht.

The fine Gothic **Cloisters* adjoining the choir on the S., recently restored by Cuypers, connect the Cathedral with the University.

The **Cathedral Tower**, formerly 364 ft. in height, now 338 ft. only, erected in 1321-82, having been begun by the architect *John of Hainault*, rests on a handsome vaulted passage 36 ft. in height. It is square in form, with a double superstructure, of which the upper is octagonal and open. The chimes consist of 42 bells. A flight of 120 steps ascends to the dwelling of the sacristan (where the tariff for the ascent is exhibited: 1-2 pers. 25 c.; for a larger party, 10 c. each), 200 more to the gallery, and 138 thence to the platform. The view embraces almost the whole of Holland, and part of Guelders and N. Brabant.

The **University** (Pl. 10; C, 3), adjoining the cathedral, with which it is connected by the above-named cloisters, was founded in 1636, and has long enjoyed a high reputation (35 professors and upwards of 500 students). The *Aula*, in the Gothic style, was restored in 1879 (comp. p. 290). The Senate Room contains portraits of two professors by *Frans Hals* and *Rembrandt*. The most noteworthy institutions belonging to the university are the *Museum of Natural History*, with preparations in wax by Dr. Koning, the *Physical* and *Chemical Laboratories*, and the *Meteorological Observatory*.

The *St. Pieterskerk* (Pl. 5; D, 3), to the E. of the cathedral, originally a flat-roofed church, supported by columns, was founded in 1039, but has been frequently renewed; the curious old crypt with its columns is still preserved. The church is now used by a Walloon congregation.

The *St. Janskerk* (Pl. 4; C, 2), to the N. of the cathedral, in the Romanesque style, with a late-Gothic choir of 1539, contains several monuments of little merit.

The *Paushuizen* (pope's house) on the Nieuwe Gracht, recalls by its name Pope Adrian VI., who built it in 1517. It now contains several public offices (Pl. 15), including the telegraph-office. On the gable is a fine old statue of the Saviour.

The ***Archiepiscopal Museum** (*Aartsbisschoppelijk Museum*; Pl. D, 3), opened in 1872, affords an admirable illustration of all the branches of sacred art practised in the Netherlands. Admission daily, except Sundays and holidays, 10-5; 30 c.

The collection is arranged in a number of small rooms. Pictures chiefly by unknown Dutch or Flemish masters of the 15-17th cent. (in Room 2. an Adoration of the Magi, ascribed to *Roger van der Weyden*); ivory carvings of the 11-16th cent.; twelve small copper plates in repoussé work, representing scenes from the Passion (in the style of Albert Dürer); wood-carvings of the 14th and 15th cent.; models of churches; monstrances, chalices, and patens, 14th and 15th cent.; Gospels of the 8th and 11th cent.; missals with miniatures; beautifully worked ecclesiastical vestments, sculptures in wood and stone (Adoration of the Shepherds, 16th cent.). — The upper story contains some beautiful French, Dutch, and Venetian lace; also sculptures, and repoussé work of the 16-18th centuries.

The Roman Catholic *Church of St. Catherine*, in the adjoining Katherinsteeg (Pl. C, D, 4), a late-Gothic building of 1524, has lately been restored from plans by Van Brink. The interior has been decorated with polychrome ornamentation, and contains a screen by Mengelberg of Utrecht.

The **Museum Kunstliefde,** a small picture-gallery in the upper floor of the building of Arts and Sciences (Pl. 14; B, 3), contains a number of works by the early Utrecht masters, the chief of whom was *Jan van Scorel*, *Schoorl*, or *Schooreel* (1495-1562), one of the first Dutch painters who visited Italy. Admission on Mon., Wed., Frid. 1-4, 25 c.; Sun. and holidays 12-4, free; catalogue 10 c.

Principal pictures: *63-67. *Jan van Schooreel*, Portraits (p. xlv) of 38 citizens and ecclesiastics of Utrecht who made a pilgrimage together to Jerusalem (full of individuality); 68. *Schooreel*, Virgin and Child, altarpiece from the chapel of the Holy Cross Hospital; *Joachim Wtewaal*, Vegetable-seller; 53. *Paul Moreelse* (pupil of Mierevelt, p. 215), Portrait of a woman; 31. *Hendrik Goltzius*, Ecce Homo; 61, bis. *Roeland Savery*, Flowers; 22. *J. C. Droogsloot*, View of the goose-market and town-hall of Utrecht at the beginning of the 17th cent.; 3. *Abr. Bloemaert*, Adoration of the Magi; 50. *G. A. G. F. Mollinger*, Landscape; *Unknown Artist*, Portrait of a gentleman of the 16th cent.; *J. van Haensbergen*, Portrait of a child; **Thos. de Keyser*, Portrait of a woman with two children; *G. Honthorst*, Death of Seneca, St. Peter; *Barth. van der Helst*, Holy Family, one of the few pictures of this artist other than portraits; *Fer. Bol*, Lady in a hunting-dress; *Wappers*, Burgomaster van der Werff at the siege of Leyden (p. 238).

The **Stadhuis** (Pl. 24; C, 2), built in 1830, also contains a small collection of pictures and other objects of art *(Museum van Oudheden)*, which is arranged on the upper floor, and is open daily, except Sundays and holidays, from 10 to 4; admission 10 c., Wed. free. Catalogue 1 fl. 25 c.

Room I. Two richly ornamented capitals of the 11th cent.; statue of John the Baptist, 11th cent.; relief with the Madonna, St. James, and St. Jerome, 15th cent., all from Utrecht churches. — *Room II.* Reliefs with saints, from chimney-pieces of the 15th cent.; recumbent sepulchral figure of a knight, 14th cent.; carved wooden brackets of the 15th cent. — *Room III.* Upper part of a gable in the richest early-Renaissance style, with a statue of Charles V. — *Room IV.* contains Roman and Germanic antiquities. — *Room V.* Large stoneware jug, adorned with the Graces and fine Renaissance ornamentation, executed by Jan Eemensz of Cologne in 1578; French holster-pistol, with rich copper Renaissance ornamentation; model of a Dutch citizen's house of the latter half of the 17th cent., with richly carved furniture, miniature portraits by Moucheron and others, ivory carvings, and a silver stove; small carved table, on which the Peace of Utrecht is said to have been signed in 1713; collection of dies for seals and coins. — *Rooms VI.* and *VII.* contain several drawings of the cathedral (before and after the fall of the nave) and other Utrecht churches, by P. Saenredam, H. Saft-Leven, J. Domer, and other 17th cent. artists.

The **Mint** (*'S Rijks Munt*; Pl. 22), where all the money current in Holland and its E. Indian colonies is coined, contains Dutch coins and medals, dies, etc., both ancient and modern.

On the E. side of the town is the famous **Maliebaan,** a triple avenue of lime-trees, more than $^1/_2$ M. in length, which was spared by the express command of Louis XIV. at a period when no respect was paid by his armies to public or private property. It is approached by the Maliebrug (Pl. D, 4), and is flanked by handsome houses. — The *Ramparts* have been converted into pleasant promenades, bounded in every direction by flowing water.

Environs. The country for many miles around Utrecht is attractive, being studded with numerous mansions, parks, and gardens, and fertilised by the ramifications of the Rhine and a number of canals. The finest of these seats is the château of *Soestdijk*, 12 M. to the N. of Utrecht, near the railway-station of Baarn (p. 307), presented by the States General in 1816 to the Prince of Orange (afterwards King William II., d. 1849), in recognition of his bravery at the Battle of Waterloo, which is commemorated by a handsome monument in the avenue. It now belongs to the present king. — Another pleasant excursion may be taken by *Zeist* (p. 285; tramway) and *Driebergen* to (9 M.) *Doorn*, or to *Amersfoort* (p. 308), *Hilversum* (p. 307), etc.

Utrecht is the principal seat of the Jansenists, a sect of Roman Catholics who call themselves the *Church of Utrecht*, and who now exist almost exclusively in Holland. The founder of the sect was *Bishop Jansenius* of Ypres (p. 26), whose five theses on the necessity of divine grace in accordance with the tenets of St. Augustine (published by him in a book termed '*Augustinus*') was condemned by a bull of Alexander VII. in 1656, at the instigation of the Jesuits, as heretical. The adherents of the bishop refused to recognise this bull, thus *de facto* separating themselves from the Church of Rome. The sect was formerly not uncommon in France and Brabant, but was suppressed in the former country by a bull of Clement XI. in 1713, termed '*Unigenitus*', to which the French government gave effect. The Dutch branch of the sect, however, continued to adhere to their peculiar doctrines. After various disputes with the court of Rome, a provincial synod was held at Utrecht in 1763 with a view to effect a compromise.

According to the resolutions of that assembly the 'Old Roman Catholics', as the Jansenists style themselves, do not desire to renounce their allegiance to the Pope and the Church of Rome. But (1) they reject the constitution of Alexander VII. of 1656, on the ground that the five theses which it condemns are not truly to be found in the writings of Jansenins as alleged. They recognise the infallibility of the pope, which however they deny to be capable of extension to historical matters. (2) They repudiate the bull '*Unigenitus*', and appeal from it to a general Council, and they adhere to the Augustinian doctrine and its strict code of morality. (3) They insist on the right of chapters of cathedrals to elect their own bishops, and the right of bishops to consecrate other bishops, without the confirmation of the Pope as required by Gregory VII.

The *Archiepiscopal See of Utrecht* comprises three parishes at Utrecht, and sixteen in other towns and villages of Holland. To the *Episcopal Diocese of Haarlem* belong two parishes at Amsterdam, and six in other parts of Holland. A Jansenist community also exists at Nordstrand in Denmark. At *Amersfoort* (p. 308), the second town in the province, there is a seminary connected with this church. In all there are 27 Jansenist communities with 5350 adherents.

46. From Arnhem to Cologne.

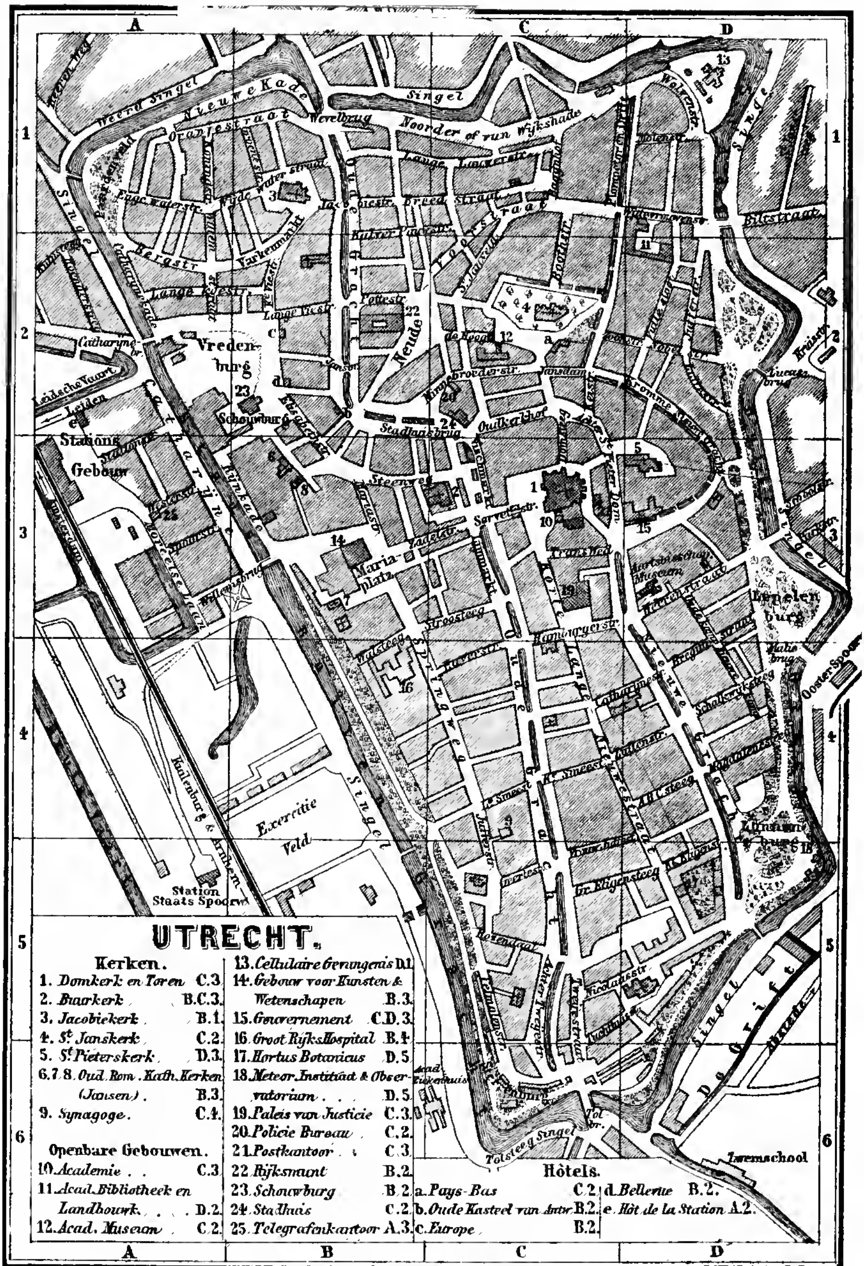
1. Railway of the Left Bank

(viâ Cleve and Crefeld).

90½ M. Railway in 3¾-4½ hrs., crossing the Rhine at Elten (fares 7 fl. 65, 5 fl. 65, 3 fl. 85 cts.). German frontier at Elten. Travellers entering Germany should observe that all new articles, and objects not required for personal use, are liable to duty; the examination, however, is generally lenient. — *Steamboat*, see p. 295.

Stations *Westervoort*, *Duiven*, *Zevenaar*, the frontier-station of Holland, and *Elten*, that of Prussia. The line crosses the Rhine by means of a floating bridge propelled by steam.

17½ M. **Cleve** (**Maywald*, on a height to the S., with a large garden; **Badhôtel* and *Hôtel Styrum*, with garden and baths, belonging to a company, both in the Thiergarten, on the W. side of the town; **Robbers*, also in the Thiergarten; **Loock*, opposite the post-office; **Laferrière*, adjoining the Schloss), once the capital of a duchy of that name, with 9400 inhab., is charmingly situated on three hills which form part of a wooded range, and is much frequented as a summer residence by Dutch families. The **Stiftskirche*, an imposing brick edifice, contains several monuments of Counts and Dukes of Cleve (the finest that of Adolph VI, d. 1394), and one of Margaretha von Berg (d. 1425). In the market-place rises a modern monument to John Sigismund, Elector of Brandenburg, who took possession of the Duchy of Cleve in 1609. On an abrupt and picturesque eminence in the middle of the town rises the old *Schloss* (the court of which contains a Roman altar found in the neighbourhood), with the **Schwanenthurm* ('swan's tower'), 184 ft. in height. The latter was erected by Adolph I. in 1439, on the site of an ancient tower supposed to have been built by Caesar. The Schwanenthurm and the **Clever-Berg*, ½ M. distant, command the finest views on the *Lower Rhine*. To the S. the hills extend



Geograph Anstalt v. Wagner & Debes, Leipzig
1 : 15,000 — 0 100 200 300 400 500 Meter

'S Gravenhage
Utrecht
Breda
DELFT
ROTTERDAM
DORDRECHT
Schiedam
Maassluis
Vlaardingen
Brielle
Hellevoetsluis
Willemstad
Klundert
Moerdijk
Loosduinen
Wateringen
Ter Heyde
Poeldijk
't Woud
Monster
Naaldwijk
's Gravezande
De Lier
Schipluiden
Kethel
Maasland
Pijnacker
Berkel
Nieuwerkerk
Bergschenhoek
Schielandsche Plassen
Hilligersberg
Overschie
Kralingen
IJsselmonde
Delfshaven
Charlois
Ridderkerk
Berkenwoude
Ouderkerk
Lekkerkerk
Capelle
Krimpen
Streefkerk
Bleskengraaf
Nw. Lekkerland
Wijngaarden
Oud Alblas
Alblasserdam
Papendrecht
Rijsoord
Hendr. Ido Ambacht
Zwijndrecht
Gr. Lindt
Dubbeldam
Barendrecht
Heerjansdam
Pernis
Rhoon
Poortugaal
Rozenburg
Blankenburg
Oostvoorne
Zwartewaal
Heenvliet
Nieuwland
Geervliet
Spijkenisse
Hekelingen
Voorne
Putten
Rockanje
Nieuwenhoorn
Abbenbroek
Simonshaven
Nw. Helleroet
Zuidland
Oudenhoorn
Voornsche Kanaal
Piershill
Goudswaard
Nw. Beijerland
Od. Beijerland
Mijnsheerenland
Goidschalksoord
Puttershoek
Maasdam
St. Antoniespolder
's Gravendeel
Westmaas
Cillaarshoek
Strijen
Willemsdorp
Klaaswaal
Numansdorp
Zd. Beijerland
Hoeksche Waard
Oude Maas
Maas
Lek
Lissel
DE MAAS
Goedereedsche Gat
Haringvliet
Hollandsch Diep
Tien Gemeten
Goedereede
Ouddorp
Stellendam
Sommelsdijk
Middelharnis
Stad aan 't Haringvliet
Melissant
Dirksland
Den Bommel
Overflakkee
Ooltgensplaat
Nieuwe Tonge
Oude Tonge
Herkingen
De Hals
Volkerak
Dintel Sas
Dinteloord
Ft. de Ruiter
Fijnaart
Zevenbergen
Standdaarbuiten
Oudenbosch
Mark
Dintel
Stat.
N.
E.
S.
O.

Brouwershavensche Gat
Brouwershaven
Elkerzee
Renesse
Noordwelle
Haamstede
Burgh
Zonnemaire
Dreischor
Noordgouwe
Kerkwerve
Serooskerke
Nieuwerkerk
Duiveland
Zierikzee
Ouwerkerk
Bruinisse
Sir Jansland
Oosterland
Grevelingen
Dekamanij
Steenbergsche Sas
Steenbergensche Vliet
Dintelland
Oudenbosch
Oud Gastel
Stat.
St Philipsland
Slaak
De Heen
Steenbergen
St Hendrik
Kruisland
Ruchphen
Rosendaal
Nieuw Vosmeer
Wouw
Ouden Zoel
Vispen
Esschen
Halsteren
Heerle
Stat.
St Annaland
Oud Vosmeer
Tholen
Stavenisse
Scherpenisse
Poortvliet
St Maartensdijk
BERGEN OP ZOOM
Borgvliet
Huijbergen
Woensdrecht
Hoogerheide
Calmthout
Ossendrecht
Putten
Santvliet
Stabroek
Cappellen
Beerendrecht
Eeckeren
Wilmarsdonck
Cit. du Nord
Ft Austruweel
St Marie
ANVERS
Banjaard
Westgat
Roompot
Colijnsplaat
Kats
Noord Beveland
Wissekerke
Cortgene
Wrouwepolder
Oostkapelle
Veere
Gerlinge
Serooskerke
Kleverskerke
Domburg
St Laurens
Aagtekerke
Grijpskerke
Meliskerke
West kapelle
MIDDELBURG
Vlissingen
Biggekerke
Koudekerke
Zoutelande
Oostkoudburg
Ritthem
Arnemuiden
Nieuwdorp
Heinkenszand
Nisse
Hoedekenskerke
s'Heerenhoek
Ovezande
Baarland
Driewegen
Oudeland
Borssele
Ellewoutsdijk
Oostkerke
Goes
Wilhelminadorp
Kattendijke
Ijzendijke
Ijzerlandsche Gat
Brouwersche Gat
Brouwersche Haven
Bruinisse
Oosterschelde
Kloetinge
Kapelle
Biezelinge
Schore
Hansweert
Wemeldinge
Zuid Beveland
Zuidhavensche Gat
Zuidhavensche Kanaal
Arnemuidsche Kanaal
Veersche Gat
Sloehaven
Sloe
Rilland
Fort Bath
Krabbendijke
Waarde
Kruiningen
Yerseke
Ossenisse
Groenendijk
Kloosterzande
Hengstdijk
Paulinapolder
Boschkapelle
Walsoorden
Ft Lillo
Ft Liefkenshoek
Ft Austruweel
Oorderen
Wilmarsdonck
Cit. du Nord
Échelle 425000
Kilomètres
Uren gaans
Explication des Signes
VILLES
Villes
Villages
Chemins de fer et Stations
Chaussées
Digues
Routes mac-adamisées
DE HONT
WESTER SCHELDE
OOSTER SCHELDE

past the *Prinzenhof*, the seat of the Princess of Waldeck, as far as '*Berg und Thal*'. Those to the W., called the *Thiergarten*, are laid out as a park, and extend along the high-road as far as Nymegen. Branch-line to Nymegen (p. 299).

At (25 M.) *Goch* a new line (on which no express trains run) diverges to Gennep, Uden, Veghel, and Boxtel (p. 302). 32 M. *Kevelaer* is a great resort of pilgrims. 37½ M. *Geldern*, once the capital of the Duchy of Guelders, has belonged to Prussia since 1713. Stations *Nieukerk*, *Aldekerk*, and (49½) *Kempen*. Thence to —

90½ M. **Cologne,** see R. 49.

2. Railway of the Right Bank.

(viâ Emmerich and Düsseldorf.)

100 M. Railway in 4½-6 hrs. (fares 7 fl. 15, 5 fl. 58, 4 fl. 20 cts.). German frontier at Elten.

Stations *Westervoort*, *Duiven*, *Zevenaar* (the last in Holland), *Elten* (the first in Prussia).

19½ M. **Emmerich** *(Hôtel Royal; Hof von Holland; Hôtel Bahnhof)*, on the Rhine, is a clean, Dutch-looking town. At the upper end rises the Gothic tower of the church of *St. Aldegund* (1283); at the lower end is the *Münster*, a church in the transitional style of the 11-12th cent., with an interesting crypt. Next stations *Empel* and *Wesel*, a strongly fortified town at the influx of the *Lippe* into the Rhine.

57 M. **Oberhausen** *(Holländischer Hof; Rail. Restaurant)*, on the *Ruhr*, is the junction for Ruhrort, an important commercial place situated at the mouth of that river (p. 296). This is one of the chief coal-districts in Prussia. 62 M. *Duisburg* is a thriving town of very ancient origin, with 38,000 inhabitants. 71 M. *Calcum* is the station for *Kaiserswerth*, a venerable town on the Rhine, 1½ M. to the W. (p. 296).

76 M. **Düsseldorf** (*Breidenbacher Hof; *Europäischer Hof; *Römischer Kaiser; Kölnischer Hof; Kaiserlicher Hof*, etc.), with 81,000 inhab., formerly the capital of the Duchy of Berg, possesses a famous *School of Painting*, founded by Elector Palatine Charles Theodore in 1767, and revived in 1822. (Fuller information in *Baedeker's Rhine.*) — Beyond *Benrath* rises a royal château, erected in 1768 by Elector Charles Theodore. Beyond stat. *Langenfeld* the train crosses the *Wupper*, and then the *Dhün*. Last stations *Küppersteg* and *Mülheim*. The slow trains stop at *Deutz*, but the express crosses the Rhine to —

100 M. **Cologne** (see *Baedeker's Rhine*).

3. Steamboat Route.

Steamboat daily in summer, in 13-15 hrs. (pleasanter in the reverse direction). German frontier at Emmerich.

On our right, soon after leaving Arnhem, lies *Huissen*, a little below

which the *Yssel*, one of the chief branches of the Rhine, diverges to the left to the Zuiderzee.

l. *Huis Loo*, or *Candia*, an old brick château, with three towers.

l. *Pannerden*, a village with a church with pointed spire, a windmill, and neat houses.

Near *Millingen* the most important of the numerous branches of the Rhine diverges to the W., and from this point down to its junction with the Maas takes the name of *Waal*.

l. *Lobith* is the last Dutch village, where the luggage of travellers descending the river is examined. On the opposite bank, at some distance from the river, is the *Schenkenschanz*, situated on another branch of the Rhine. It was formerly a strong fortress, and lay at the bifurcation of the Waal and Lower Rhine, whereas the river, having changed its course, now divides at Millingen. The stunted church-tower of the village of Schenkenschanz rises from amid the ruins. The Rhine was crossed near this point on 12th June, 1672, by Louis XIV. with Prince Condé, who was wounded here, and a large army, with a view to conquer Holland. The boldness of this 'Passage of the Rhine' is greatly extolled by Boileau in his elaborate lines written on the occasion, but owing to an unusual drought the river was nearly dried up, and the undertaking was probably attended with no serious difficulty.

The first indication of our approach to the mountainous and picturesque scenery of the Rhine is the range of wooded heights on the right, which form the watershed between the Rhine and Meuse, and on which *Cleve* (see below) is pleasantly situated, about 3 M. from the river. The first eminence on the bank of the river itself is the *Eltener Berg* with its ancient abbey (now suppressed), which rises on the left as Emmerich is approached. We are, however, still nearly a hundred miles distant from the beautiful 'Seven Mountains', which rise at the beginning of the most picturesque part of the river.

Emmerich, see p. 295.

r. *Grieth.*

l. *Rees*, once strongly fortified.

r. *Xanten*, 2 M. from the Rhine, a town of very ancient origin, possesses a handsome Gothic church, with conspicuous spires.

l. **Wesel**, an important Prussian fortress (p. 295). On the same bank, higher up, rises the old castle of *Haus Wohnung.*

r. *Orsoy.*

l. **Ruhrort**, a town of 9000 inhab. at the mouth of the *Ruhr*, which here forms an extensive harbour, is a busy coal-trading and iron-manufacturing place.

r. *Homberg*, whence Aix-la-Chapelle may be reached in 3-4 hrs.

l. *Duisburg*, a busy town, situated 1½ M. from the river (p. 295).

r. *Uerdingen*, a manufacturing place.

l. *Kaiserswerth* ('emperor's island') was formerly an island and derived its name from the Emp. Frederick I. The brick walls and archways of the ancient castle of the Franks, which was considerably enlarged by Frederick, are still extant. In 1062 the Archbishop of Cologne carried off the young German king Henry IV. from this castle. The parish-church, dating from the 13th cent., contains the relics of St. Suitbertus, an Irishman, who first preached the Gospel in this district.

l. **Düsseldorf** (p. 295), where the river is crossed by a railway-bridge and a bridge of boats. Farther on, the tower of the handsome church of St. Quirinus at *Neuss*, erected in 1209, comes in view on the right.

r. *Grimlinghausen.*

r. *Worringen*, a small town, near which, on 4th June, 1288, John Duke of Brabant and Adolph Count of Berg defeated and took prisoner the Archbishop Siegfried of Cologne, a victory which added the fertile Duchy of Limburg to the dominions of Brabant.

l. *Mülheim*, a manufacturing place, at the lower end of which rises *Stammheim*, a château of Count Furstenberg, with a Gothic chapel. The towers of Cologne and its dense mass of houses now become visible.

Cologne, see *Baedeker's Rhine.*

47. From Arnhem to Rotterdam. The Rhine and Lek.

STEAMBOAT once or twice daily in summer in 7 hrs., returning in 9-10 hrs. (fares 2 fl. 30, 1 fl. 40 c.). For the hours of starting, see the 'Officieele Reisgids'.

Arnhem, see p. 286. The range of wooded hills on the right bank of the Rhine below Arnhem is studded with numerous country-houses. On the left rises the tower of the village of *Elst*. At the foot of the hills on the right lies *Oosterbeek*. Farther on is the mansion of *Duno*, then the château of *Doorenwaard*. The right bank of the river is the *Veluwe* (i.e. 'barren, or unfruitful island'), the left bank is the *Betuwe* ('good island'), both separated from the mainland by different ramifications of the Rhine. The hills here are almost the only heights in Holland; farther down the river the country is perfectly level, its monotony being nowhere relieved except by the Dunes.

l. The villages of *Heteren* and *Renkum*.

r. *Wageningen* (5363 inhab.), an old town of some importance, is connected with the Rhine by means of a short canal. *Ede* (p. 286), $4^1/_2$ M. to the N., is the nearest railway-station. Wageningen is the seat of an agricultural institution, *'S Rijks Landbouwschool*, with an experimental station and a collection of agricultural objects (including a series illustrating the development of the plough).

l. *Opheusden*, a village with a floating bridge.

On the bank, about halfway between Wageningen and Rhenen, rises the *Heimenberg*, an eminence commanding an extensive view over the Veluwe. A bench at the summit, called the *Koningstafel*, derives its name from the Elector Palatine Frederick, King of Bohemia, who, having been banished from his dominions after the Battle of the Weisse Berg, near Prague, in 1620, sought an asylum with his uncle Prince Maurice of Orange, and lived in retirement at Rhenen. Some of the events in his romantic career are well described by G. P. R. James in his 'Heidelberg'.

r. *Rhenen* possesses a Gothic church and elegant tower, erected in 1492-1531.

r. *Elst*, a large village. Farther on rises the tower of *Amerongen* The channel of the river becomes narrower, and at —

r. *Wijk bij Duurstede* it divides into two branches. The narrow arm diverging to the right, which receives its water through a small sluice in the dyke below, retains the name of 'Rhine' (*'Kromme Rijn*', or 'crooked Rhine'), while that to the left is the *Lek* (originally a canal constructed by the Romans, now the principal channel), which here describes a wide curve. Wijk bij Duurstede, the *Batavodurum* of the Romans, was an important commercial place in the time of Charlemagne. A fine breed of cattle may be seen grazing in the rich pastures on the banks. Numerous orchards are passed.

l. *Cuilenborg* or *Culemborg*, once the seat of the counts of that name, and frequently mentioned in the history of the War of Independence in the Netherlands, peeps forth with its stunted tower from the midst of a plantation. The railway-bridge across the Lek is that of the Utrecht-Boxtel and Venlo-Rotterdam lines (see R. 49). Below Cuilenborg lies *Fort Willem II.*, recently constructed to command the river, and consisting of two strong blockhouses, one on each bank. Between Cuilenborg and —

l. *Vianen*, which is supposed to be the *Fanum Dianae* of Ptolemy, are sluice-gates whereby (with others) the surrounding district can be laid under water in case of hostile invasion. On the opposite bank, connected with Vianen by a bridge-of-boats, lies —

r. *Vreeswijk*, sometimes named *De Vaart*, whence steamboats ply 8-10 times daily to Utrecht (in 1 hr.; 30 or 20 c.). The ebb and flow of the tide are perceptible as far as Vreeswijk.

r. *Jaarsveld;* then (l.) *Ameyde*, where the narrow *Zederik* canal diverges, intersecting the Betuwe (p. 297), and uniting with the Waal at Gorcum (p. 300).

l. *Nieuwpoort*, and nearly opposite to it the town of *Schoonhoven*, with an artillery-school and busy manufactories of silver and copper wares.

Between this point and Gouda, in June, 1787, the consort of William V. of Orange, stadtholder of the Netherlands, and sister of Frederick William II. of Prussia, was intercepted on her way to the Hague by the 'patriotic' party and compelled to return to Nymegen. This was the immediate cause of the invasion of Holland by the Prussians, who in a bloodless campaign of one month defeated the rebels and reinstated the stadtholder in his office.

r. *Streefkerk* possesses a picturesque church-tower, surrounded with flying buttresses.

r. *Lekkerkerk* is carefully protected by means of long walls and dykes from the inundations of the Lek.

l. *Kinderdijk*, with numerous windmills and extensive iron-foundries and dockyards.

r. *Krimpen*, with its pointed spire, lies near the confluence of the Lek and Maas.

l. *'T Huis ten Donk* is a handsome country-house surrounded by lofty trees which extend to the water's edge.

l. *Ysselmonde* lies opposite the influx of the *'Dutch Yssel'* (as distinguished from that of Guelders, p. 305) into the Maas. The château with four towers in the vicinity was built by a burgomaster of Rotterdam.

r. *Kralingen*, with 11,500 inhab., possesses extensive salmon-fishing apparatus; tramway to Rotterdam, see p. 205.

l. *Feijenoord*, an island, is a busy manufacturing place, with the extensive engine-factory and dockyard of the Netherlands Steamboat Co., employing a staff of 1000 workmen.

The extensive amphitheatre of the houses of Rotterdam now becomes visible, stretching along the bank of the river, which is

here 1 M. in width, and is crossed by a new railway-bridge. The steamer lands its passengers close to the Rhine Station.

Rotterdam, see p. 204.

48. From Nymegen to Rotterdam. The Waal and Maas.

STEAMBOAT twice daily in 6½ hrs., returning in 10 hrs.

Nymegen is reached by railway from *Cleve* (17 M.) in ¾-1 hr. (stations *Nutterden*, *Cranenburg*, and *Groesbeek*), fares 2 m. 20, 1 m. 60, or 1 m. 10 pf.; or from *Arnhem* (12 M.) in 40 min., viâ *Oosterbeek*, *Elst*, and *Ressen-Bemmel* (the Waal is crossed just before arrival). — Also by steamboat from Arnhem in 2¼ hrs., several times a day, viâ *Huissen*, *Pannerden*, and *Millingen*.

Nymegen (**Hôtel Place Royale*, Ridderstraat; *Hôtel de Rotterdam*, Priemstraat; **Hof van Brabant*, Korenmarkt; *Hôtel Boggia*, **Hôtel Ariens*, moderate; **Hôtel Berg en Dal*, on a height near the town, with fine view, 'pens.' 4 fl.; omnibus from the station to the town 20 c.), or *Nimwegen*, with 25,000 inhab. (chiefly Rom. Cath.), the *Castellum Noviomagum* of Cæsar, stands upon seven hills on the left bank of the *Waal*. In the middle ages it was frequently the residence of the emperors, especially of Charlemagne, who presided over a court of justice in the ancient Franconian palace of the *Valkhof*. Eginhard, his son-in-law and biographer, assigns to this edifice an equal rank with the celebrated palace at Ingelheim on the Upper Rhine; but it was unfortunately destroyed by the French bombardment in 1794. The scanty ruins lie outside the town, on a height covered with trees and pleasure-grounds. Of the palace-church a fragment of the choir only is extant. An interesting, well-preserved relic is the sixteen-sided Gothic *Baptistery*, consecrated by Pope Leo III. in 799, but re-erected in the 12th century (key kept by the custodian of the Valkhof grounds).

At the E. end of the town, near the Valkhof, rises the **Belvedere*, a lofty building resembling a tower (now a café, 10 c. charged for the ascent), said to have been erected by the Duke of Alva. The platform commands an extensive and pleasing prospect, embracing Cleve, Arnhem, the heights of Elten, the fertile fields and rich pastures of the Betuwe, the greater part of Guelders, and the Waal, Rhine, Maas, and Yssel. A number of picturesque sails on the rivers and distant canals will be observed in clear weather.

The **Stadhuis*, or town-hall, erected in the Renaissance style in 1554, and judiciously restored, is adorned with the statues of kings and emperors who have favoured the town.

The INTERIOR possesses a few pictures, a collection of Roman antiquities (catalogue of 1873), and the sword with which Counts Egmont and Hoorne were beheaded at Brussels in 1568 (p. 85). The vestibule contains raised seats adorned with carving, on which the magistrates formerly sat in criminal cases. The curious mechanism of a clock is worthy of notice. The custodian points out a picture with an inscription to the effect that it is the 'Riddle of Nymegen', representing a com-

plicated relationship, a problem which the visitor will probably not attempt to solve. On the night of 10th Aug., 1678, the celebrated Peace of Nymegen between Louis XIV. of France, Charles II. of Spain, and the States General was signed in this building. The portraits of the ambassadors are still shown. The town-hall was the scene of a barbarous outrage at the beginning of the 18th century. The building was stormed by democrats who had rebelled against the stadtholder. They then beheaded the venerable and worthy burgomaster, and hanged five of his adherents from the window-sills.

The *Groote Kerk*, or *St. Stevenskerk*, a Gothic edifice in the form of a Greek cross, begun in 1272, was completed in the 14th and 15th centuries, but has since been altered. Contrary to the rules of the Gothic style, the vaulting of the nave is circular instead of pointed, and is supported by 35 slender pillars. The choir contains the *Monument of Catherine of Bourbon* (d. 1469), wife of Adolph Duke of Guelders, with a 'brass' bearing the figure of the duchess. At the sides below are represented the Twelve Apostles and sixteen coats-of-arms of the House of Bourbon. The organ is a fine instrument. The tower was burned down in 1566, and afterwards replaced by the present unsightly structure.

Nymegen, rising amphitheatrically from the river, presents an imposing appearance when viewed from the village of *Lent*, on the opposite bank of the Waal. The strong entrenchment here, named the *Knodsenburg*, was constructed by Prince Maurice of Orange in 1590.

Martin Schenk of Nijdek who is still gratefully remembered by the townspeople, was drowned in the river here in 1589, during an unsuccessful attempt to deliver the town from the Spaniards. His body, having been found by his enemies, was quartered and suspended in chains from the principal gates of the town. One of the chains is still shown at the Stadhuis. The mutilated remains were afterwards buried in the principal church.

r. **Tiel,** with 9000 inhab., received its municipal liberties as early as 972, under Otho I., when it was a commercial place of some importance. In 1582 it was unsuccessfully besieged by the Spaniards, but was taken by Turenne in 1672.

l. **Bommel,** or *Zaltbommel* (p. 289), where the Utrecht and Hertogenbosch railway crosses the Waal. — The *Bommeler Waard*, or Island of Bommel, is formed by the Waal and the Maas. On the W. side of the island rises the —

l. *Castle of Loevenstein.* The river below this point is called the *Merwe*, or *Merwede*, but as it approaches Rotterdam it is usually again named the Maas. In 1619 *Hogerbeets*, president of the senate of Leyden, and *Grotius*, the learned pensionary or chief senator of Rotterdam, were condemned to be imprisoned in this castle for life (comp. p. 219). The latter, however, with the aid of his wife, effected his escape in a book-chest the following year.

l. **Woudrichem,** or *Worcum*, another fortified place, commands the mouth of the Maas.

r. **Gorinchem,** or *Gorcum (Hôtel Oosterwijk*, tolerable), a fortified town with 9700 inhab., is situated at the mouth of the *Linge*, a

small river which intersects the entire Betuwe. It was one of the first towns which the 'Water Gueux', or those insurgents who aided their compatriots by sea, took from the Spaniards in 1572.

A vast district, known as the *Biesbosch* (literally 'reed-forest'), consisting of upwards of 100 islands, more than 40 sq. M. in area, and intersected by the broad artificial channel of the *Nieuwe Merwede*, now extends before the traveller.

This '*verdronken land*' (comp. p. 148), once a smiling agricultural tract, was totally devastated by an inundation on 18th Nov., 1421; no fewer than 72 thriving market-towns and villages were destroyed, and 100,000 persons perished. The ruin of the *Huis Merwede*, a solitary and venerable tower, is now the only relic of a human habitation in this desolate scene. The inhabitants of the long, straggling village on the slope of the embankment on the right, over which the road to Gorcum passes, obtain a livelihood by collecting the produce of these islands, consisting of hay, willows, reeds for thatching, and rushes for the manufacture of mats.

l. **Dordrecht,** with its lofty church-tower, and railway-bridge resting on six buttresses, see p. 303.

The steamer now quits the broad channel of the Maas, and enters a narrow arm called *De Noord*.

r. *Alblasserdam*, with large shipbuilding yards.

r. *Kinderdijk*, where the Merwede and *Lek* unite and again take the name of *Maas*. Thence to Rotterdam, see pp. 298, 299.

49. From Cologne to Rotterdam by Venlo.

158½ M. Railway *(Rhenish)* to *Venlo* (60½ M.) in 3-4 hrs. (fares 6 marks 60, 4 m. 90, 3 m. 25 pf.); *Dutch Railway* thence to Rotterdam (98 M.) in 5-6 hrs. (fares 8 fl. 10, 6 fl. 45, 4 fl. 5 c.). Through-tickets 20 marks 50, 16 m., 10 m. 25 pf. — *Stations at Rotterdam*, see p. 204.

Cologne, see *Baedeker's Rhine*. The train traverses the flat left bank of the Rhine. Stations *Nippes*, *Longerich*, *Worringen* (p. 296), *Dormagen*, *Norf*, and (22½ M.) **Neuss,** the junction of the Gladbach and Düsseldorf line, one of the most ancient towns in Germany (the church of St. Quirinus, in the transitional style, dates from the 13th cent.). 28 M. *Osterath*. From (28 M.) *Oppum* a branch-line diverges to Essen and Dortmund.

33 M. **Crefeld** *(*Wilder Mann; *Hilgers)*, an important town with 72,500 inhab., and the junction of several lines of railway, possesses extensive silk and velvet manufactories (see *Baedeker's Rhine*). At (40 M.) *Kempen*, the birthplace of Thomas à Kempis (d. 1471), the line diverges from that to Cleve and Zevenaar (R. 46). Stations *Grefrath*, *Lobberich*, *Kaldenkirchen* (the last place in Prussia), and —

60½ M. **Venlo** *(Het Zwijnshoofd; Hôtel Huengens)*, the seat of the Dutch custom-house authorities, and junction of the lines from Viersen (Neuss and Düsseldorf), Mastricht (p. 150), and Cologne, and also of the line from Paris to Hamburg (viâ Wesel). The town, with 9000 inhab., lies on the right bank of the *Maas*, and is connected by a bridge with the opposite village of *Blerick*.

It was formerly strongly fortified and sustained numerous sieges, but the works were levelled in 1868.

Steamboat on the Maas from Venlo to Rotterdam (2½ fl.) on Mon., Wed., Thurs., and Sat., starting at 5 p.m., arriving next day at Dordrecht at 8 a.m., and at Rotterdam at 10 a.m. (On Sat. the boat spends the night at *Ravenstein*, and resumes its journey at 7 a.m. on Sunday.) From Rotterdam to Venlo on Mon., Tues., Thurs., and Frid. at 6 p.m., arriving in Venlo at 4 p.m. on the following day.

The Rotterdam line crosses the Maas, passes station *Blerick* (see above), and traverses the morass of *De Peel* (25 M. long, 6 M. wide), which yields excellent peat. 68 M. *Horst-Sevenum;* 74½ M. *Helenaveen;* 79 M. *Deurne.* — 84½ M. **Helmond**, a town with 7000 inhab. on the *Zuid-Willems-Kanaal*, which the railway crosses. — 90 M. *Nuenen-Tongelre.*

92½ M. **Eindhoven** *(Hof van Holland)*, a small manufacturing town, the junction of the Hasselt and Utrecht line (p. 289), which the present route now follows. 99 M. *Best.*

105 M. **Boxtel** *(Rail. Restaurant)*, situated at the influx of the *Beerze* into the *Dommel*, junction for the line from Goch, mentioned on p. 295. The Utrecht line continues towards the N. (p. 289), while our line turns to the W., and farther on crosses the *Nieuwe Ley*, another tributary of the Dommel.

110½ M. *Oisterwijk.* — 116 M. **Tilburg** *(De Gouden Zwaan)*, a woollen-manufacturing town of 28,200 inhab., with a new Gothic church. (Branch to Turnhout, see p. 115.) Stat. *Gilze-Rijen.*

128½ M. **Breda** *(*De Kroon, De Zwaan*, both in the Boschstraat, the principal street; *Oude Prins*, near the cathedral; *Restaurant* in the market-place; *Rail. Restaurant)*, a fortified town with 17,600 inhab., lies on the *Merk* and the *Aa*, by means of which rivers the whole surrounding country can be laid under water. The Protestant Church *(Hervormde Kerk)* near the market-place, a late-Gothic edifice consecrated in 1510, with a handsome tower recently restored, contains an interesting *Monument to Count Engelbert II. of Nassau, the general and favourite of Emp. Charles V., and his wife Maria of Baden, attributed to *Michael Angelo (?)*. Their figures, sculptured in Italian alabaster, repose on a sarcophagus, while four half-kneeling statues, representing Cæsar, Regulus, Hannibal, and Philip of Macedon, bear on their shoulders a slab on which is placed the admirably executed armour of the count. The large Gothic monument of a Count of Nassau, a Renaissance monument of a similar kind (both in the choir), and the Renaissance font, in copper, also deserve attention. The choir contains some good wood-carving, representing monks in comical attitudes, intended as a satire on the clergy. The old castle was erected by Count Henry of Nassau in 1350, the new by William III. of England in 1696. The latter is a square structure surrounded by the waters of the Merk. Near the station is a small park with fine trees. — From Breda to *Roosendaal* and *Flushing*, see R. 33.

Near (135½ M.) *Langeweg* the line crosses the *Dintel*, passes (138 M.) *Zwaluwe*, the junction for the line to Antwerp (p. 147), and reaches the **Bridge over the Hollandsch Diep**, an arm of the sea which was formed in 1421 (comp. p. 147). This vast structure was begun in May 1868, and completed in November 1871. The breadth of the bay at this point is 1⅝ M., but by means of stone piers projecting into the water has been reduced to ⅞ M. This channel is crossed by fourteen iron arches with a span of 110 yds. each, and 15 ft. above the level of the highest tide, while on the S. side are two swing-bridges for the passage of large vessels. Upwards of 1170 tons of iron and steel were used in the structure. The foundations of the thirteen stone buttresses which support the bridge, each 50 ft. long and 10 ft. wide, were laid on the pneumatic system; the foundation of the three next the S. bank is 50-60 ft. below low-water mark. The cost of the bridge amounted to 5,709,000 florins (about 475,000*l.*), being greatly less than had been anticipated. Fine view over the expanse of water. — At the N. end of the bridge lies (139½ M.) *Willemsdorp*.

148 M. **Dordrecht** (*Boudier's Hôtel Bellevue*, near the steamboat-pier; *Aux Armes de Hollande*, just behind, in the Wijnstraat; *Café* at the station; tramway from the station to the town), usually called *Dort* by the Dutch, with 27,200 inhab., the oldest, and in the middle ages the most powerful and wealthy commercial city in Holland, was also separated from the mainland by the calamitous inundation already mentioned (p. 301). Its situation still renders it an important mercantile place. The harbour formed by the river, an arm of the Maas, here called *Merwede* (comp. p. 300), admits sea-going vessels of heavy tonnage to the very walls of the town. The timber-trade is also very extensive. The huge rafts floated down the Rhine from the forests of Germany are generally broken up here, and the wood is then sawn by the numerous windmills in the neighbourhood.

On leaving the station we follow the road towards the left, and, crossing a canal-bridge, reach the town in 5 minutes. Following the principal street, we come, in 5 min. more, to the small Vischbrugg. Beyond this we may either turn to the left (Groenmarkt) towards the town-hall and the Groote Kerk, or to the right (Wijnstraat) to the museum (see below).

The *Stadhuis*, a modern building, contains six pictures of no great artistic merit: Last Supper, by *Blocklandt* (d. 1583); Burning of the new church, with good portraits, painted in 1568 by *Doudyn*; Samson and Delilah, by *Honthorst* (d. 1662); the Synod of Dordrecht, by *Hoogstraeten*; Siege of Dordrecht by John Duke of Brabant in 1418, and siege of Dordrecht by the French in 1813, by *Schouman* and *Schotel*.

The Gothic *Groote Kerk* of the 14th cent., with choir of the 15th, with a lofty and conspicuous tower, rests in the interior on

56 pillars, and contains a handsome marble pulpit executed in 1756. The fine old carved choir-stalls (Renaissance style, 1538-40), are unfortunately falling to decay. A screen of brass (18th cent.) separates the choir from the nave. A simple monument has been erected here to Schotel the Elder (d. 1838), a celebrated painter of sea-pieces. Several valuable ecclesiastical vessels are preserved in the church.

The Wijnstraat, diverging to the right at the Vischbrugg, leads past a small open space, which is embellished by a monument erected in 1862 to the eminent painter *Ary Scheffer* (1795-1858), a native of Dordrecht. The bronze statue was designed by Mezzera, who declined to accept any remuneration for this tribute to the memory of his friend. — To the right, a little farther on, stands the —

Museum (daily 9-4; adm. 10 c.; catalogue 25 c.), a gallery of pictures, chiefly by modern Dordrecht and other artists. Among those represented are Ten Kate (No. 17), Koekkoek (20), Schelfhout (46), Schotel of Dordrecht (48), Springer (54), and Versteeg (69). Foreign artists are represented by A. Achenbach (1, 2), Calame (12), and Gudin (15). The whole of one of the principal walls of the saloon is devoted to *Ary Scheffer* (see above), being occupied by pictures (chiefly copies), drawings, and several works in plaster of Paris (recumbent figure of his mother). The only original paintings by Scheffer are: I. Christ on the Mount of Olives; VII. Portrait of S. W. Reynolds the engraver; XX. Reduced repetition of the Christus Consolator (p. 268), the first (1837) of the admired sacred works of this master. — We also notice a bust of the Grand Pensionary Jan de Witt, by A. Quellin (1605). — An adjoining room is devoted to Dordrecht antiquities.

The Wijnstraat finally leads to the bank of the Maas, opposite the beginning of the arm known as the 'Noord Canal' (p. 301), which generally presents a busy scene.

Dordrecht occupies an important page in the history of Holland, and especially in that of the Protestant faith. In 1572 the first assembly of the independent states of Holland was held here, and resulted in the foundation of the Republic of the United Dutch Provinces. A century later William III., Prince of Orange, was appointed stadtholder, commander-in-chief, and admiral of Holland for life by the States at Dordrecht. In 1618 and 1619 the Dutch Protestant theologians assembled at a great Synod at Dordrecht, with a view to effect a compromise between the adherents of the austere tenets of Calvin (*'Gomarists'*) and those of the milder doctrines of Zwingli (*'Arminians'*). In 1610 the latter had addressed a 'Remonstrance' (whence their name 'Remonstrants', which is still used by the States General), in defence of their doctrines. Differences of opinion existed between the two sects regarding the doctrine of divine grace. The Gomarists held that the greater part of the human race was excluded from grace, which the Arminians denied. Although these differences were now to be discussed, the Calvinists, who formed the great majority of the assembly, refused to give the Remonstrants a hearing, and unanimously condemned them. Deputies from England and Scotland, Germany and Switzerland, had been invited by the Calvinists to assist at the meeting, which lasted nearly seven months, and is said

to have cost the States a million florins. The resolutions of the synod were long regarded as the law of the Dutch Reformed Church.

At the lower end of the town the Maas is crossed by a new iron bridge of four arches resting on six piers, and provided with two swing-bridges for the passage of large vessels. The last stations are *Zwijndrecht*, *Barendrecht*, and *Ysselmonde* (opposite the influx of the Dutch Yssel into the Maas). The train then crosses the new bridge over the Maas (p. 206). A fine view of the river and town is now obtained.

158½ M. **Rotterdam,** see p. 204.

50. From Amsterdam and Arnhem to Zutphen and Rheine.

Dutch State Railway. From Amsterdam to *Zutphen* (66 M.), railway in 2⅓-2¾ hrs.; from Arnhem to Zutphen, 19 M., railway in ½-1 hr. (from Amsterdam viâ Arnhem to Zutphen, 75 M., express in 2½ hrs.). — From Zutphen to *Rheine*, 76 M., in 2½-3½ hrs.

This is the route followed by the express trains between Amsterdam or Rotterdam and the whole of N. Germany. From Amsterdam to Berlin, express in 11¾-14 hrs.; from Rotterdam to Berlin express in 13-14½ hrs.

From Amsterdam to (28½ M.) *Amersfoort*, see R. 51. — 38½ M. *Barneveld*, pleasantly situated a little to the S. of the station.

55 M. **Apeldoorn** (*De Moriaan; Hôtel Apeldoorn; Het Loo* or *Keizerskroon* and *De Nieuwe Kroon*, near the château), a large and wealthy village with 3000 inhab., is picturesquely situated on the *Grift* and the *Dieren Canal*. The produce of its numerous paper-mills is principally exported to the E. Indies. Near Apeldoorn is the royal château of *Loo*, the favourite residence of William I. and also of the present king. The palace is shown only in the absence of the king, but visitors are admitted to the *Park daily after 10 a.m. on application to the gardener. A treaty between Prussia and Holland was concluded here after the brief campaign of 1788 (p. 298).

The train now crosses the Dieren Canal. — 63. M. *Voorst*, prettily situated, with numerous country-houses. — 66 M. *Zutphen*, see below.

Arnhem, see p. 286. — The train follows the direction of the *New* or *Guelders Yssel*, an arm of the Rhine which begins above Arnhem and owes its origin to a canal constructed by the Roman general Drusus in B. C. 13 to connect the Rhine with the Zuiderzee. The line, however, seldom touches the river. — 4 M. *Velp*, see p. 288. Numerous and pleasant country-houses are passed. — 7½ M. *De Steeg*, the station for *Rhedersteeg*, a popular Dutch watering-place, with the château of *Rhederoord (*De Engel Inn)*. A pleasant walk may be taken from De Steeg through the pretty 'Dieren Allee' to Dieren, the next station. — 10½ M. *Dieren*,

with several attractive villas. About 2¼ M. to the S. (omnibus) is *Doesborgh* (Hôtel Hof Geldria), a small town at the union of the Old and the New Yssel, which was stormed by the Spaniards in 1585. Near Dieren is also situated the hydropathic establishment of *Laag Soeren.*

14 M. *Brummen*, with the villas of numerous wealthy Dutch merchants. To the E. rise the hills of the Veluwe (p. 308). — 19 M. *Zutphen.*

Zutphen (**Keizerskroon*, R. & B. 1¾ fl.; *Hollandsche Tuin*, in the Groenmarkt), situated at the confluence of the *Berkel* and the Yssel, is a town with 14,400 inhab., formerly strongly fortified. The most important edifice is the *Church of St. Walburgis*, or *Groote Kerk*, dating from the 12th century. It contains a brazen font in the Renaissance style, cast in 1527, a Gothic candelabrum of gilded iron (spoiled by its conversion into gas-brackets), half-relief sculptures on the pulpit, and a handsome modern monument of the Van Heeckeren family (p. 287), all of which are worthy of inspection. The chapter-house, in which the capitals of the columns are noticeable, contains the old library, dating from pre-Reformation days; the MSS. and incunabula are chained to the desks. The tower dates from 1600, its predecessor having been destroyed by lightning. The Wijnhuis Tower, with its two galleries, contains a good set of chimes. The timber which is floated in rafts from the Black Forest down the Rhine and Yssel forms the chief article of commerce at Zutphen.

About 2½ M. to the N. of Zutphen is situated the agricultural colony of **Nederlandsch Mettray**, a Protestant institution founded in 1851 for the education of poor boys and foundlings. It was first instituted by Hr. Schutter, who presented 16,000 fl. for the purpose, and has since been liberally supported and extended by private contributions. The estate of *Rysselt*, about 50 acres in area, has been purchased by the society, and upwards of 150 boys are educated here (about 12 in each house).

From Zutphen to Winterswijk, 27½ M., railway in 1 hr. 5 min. Stations: *Vorden*, *Ruwilo*, *Lichtevoorde-Groenlo*. The line is prolonged from *Winterswijk* to *Dorsten* and other places in Prussia. No quick trains.

From Zutphen to Zwolle, 28½ M., railway in 1¼-1½ hr. (fares 1 fl. 50, 1 fl. 20, 65 c.). — The train crosses the Yssel. 5 M. *Gorsel.*

10 M. **Deventer** (*Engel*; *Moriaan*; *Keizer*, at the station, well spoken of), situated on the frontier of Guelders and Over-Yssel (i.e. 'beyond the Yssel'), is a clean and prosperous town with 19,600 inhab., the birthplace of the celebrated philologist Jacob Gronovius (1645-1716), and the theologian Gerrit Groote (1340-84), the founder of the still existing educational institute called the Athenæum. The handsome old *Groote Kerk*, or church of *St. Lebuinus*, has a crypt dating from the end of the 11th cent. and a remarkably fine Gothic tower. The *Stadhuis* contains a good picture by *Terburg*, who was burgomaster of Deventer in his later years and died here

in 1681. The town possesses several thriving iron-foundries and carpet-manufactories. Deventer is locally famous for its honey-cakes, a kind of gingerbread, tons of which are annually sent to different parts of Holland.

In the church of the village of *Bathmen*, 6 M. to the E. of Deventer, some frescoes of the 14th cent. (1379?) were brought to light in 1870.

31 M. *Diepenveen*, 1½ M. from the station; 16 M. *Olst*, with 4400 inhab. and extensive brick-fields. — 20 M. *Wijhe* (De Brabantsche Wagen; Greeve), a straggling village with 4000 inhab., in a beautifully wooded district with numerous villas ('Buitenplaatsen'). — 24 M. *Windesheim*, formerly the seat of a convent. — 28½ M. *Zwolle*, see p. 308.

From Zutphen to Rheine. This line also crosses the Yssel, traversing a district intersected by numerous canals. Several unimportant stations. Near *Delden* (Hôtel Carelshaven) is the château of *Twickel*, with a pretty park. At (28 M. from Zutphen) *Hengelo* our line intersects the line from Münster to Almelo. Beyond *Oldenzaal* the line crosses the Prussian frontier. *Gildehaus* is the first German station.

44 M. **Bentheim** *(Bellevue; *Bad Bentheim)*, a small and picturesquely situated town, is commanded by a château, the oldest parts of which are said to date from the 10th century. The Bentheim mineral spring is efficacious in cases of gout and rheumatism. The German custom-house examination takes place here.

Next station *Schüttorf*. Then (53 M.) *Salzbergen*, where our train reaches the Westphalian Railway, which it then follows to Rheine.

76 M. **Rheine** *(*Hôtel Schulze; *Railway Restaurant)*, see *Baedeker's North Germany*.

51. From Amsterdam or Utrecht to Leeuwarden and Groningen.

From Amsterdam to Amersfoort (29 M.) in 1-1½ hr. (fares 2 fl. 30, 1 fl. 85, 1 fl. 15 c.). From Utrecht to Amersfoort (14 M.) in ½-¾ hr. (fares 1 fl. 10, 85, 55 c.). From Amersfoort to Leeuwarden (108 M.), express in 3½, ordinary trains in 5½-6½ hrs. (fares 7 fl. 90, 6 fl. 15, 3 fl. 85 c.). From Amersfoort to Groningen (115 M.) in the same time (fares 8 fl. 70, 7 fl., 4 fl. 35 c.).

Amsterdam, see p. 250. The line runs towards the E. and intersects the *Watergraafsmeer* polder, with its fresh green meadows. 10 M. *Weesp*, a small town on the *Vecht*. The polders next traversed were formerly the *Naarder Meer*. — 14½ M. *Naarden-Bussum*. The small fortified town of *Naarden* (De Kroon) lies a little to the N. of the line. The train now turns to the S. to (18 M.) *Hilversum*, where the Utrecht branch of the railway diverges. The neighbourhood here is attractive, and suggestive of pleasant walks and drives. — 22½ M. *Baarn*, a favourite summer-resort of the

wealthy citizens of Amsterdam, with a fine wood (the *Baarn'sche Bosch; Soestdijk*, see p. 293). The train now crosses the *Eem* and reaches (29 M.) *Amersfoort.*

Utrecht, p. 290. The following stations are: (5½ M.) *De Bildt*, (10 M.) *Soest*, and (14 M.) *Amersfoort*, where the Amsterdam and Utrecht lines meet.

Amersfoort *(Het Wapen van Utrecht)* is an industrious town, with 13,800 inhab., situated on the Eem in the midst of a sandy district. In 1787 the late-Gothic church was partially destroyed by an explosion of gunpowder; the tower, 328 ft. in height, was uninjured. Amersfoort is one of the chief seats of the Jansenists (see p. 293). Outside the town, about 1¼ M. from the station, is an eminence with a pavilion, which commands an admirable panorama of the surrounding district. — From Amersfoort to *Zutphen* and *Rheine*, see R. 50.

Our line turns towards the N. The next stations beyond Amersfoort are (6 M. from Amersfoort) *Nijkerk* and (11 M.) *Putten.* The soil is sandy and generally sterile, but tobacco is extensively planted here. This district is the *Veluwe*, lying between the Zuiderzee and the *Yssel*, and is one of the highest parts of Holland (300-350 ft. above the sea).

17 M. **Harderwijk** *(Hôtel de la Paix; 't Wapen van Zutphen)*, a small fortress and seaport on the Zuiderzee, is the depôt for the Dutch E. Indian recruits. The university, founded in 1648, was closed in 1811.

Stations *Hulshorst*, *Nunspeet*, *Elburg-Epe*, *Wezep*, *Hattem.* The Yssel is now crossed by a long iron bridge.

41 M. **Zwolle** *(*Heerentogement*, Groote Markt, commercial; *Nieuwe Keizerskroon)*, the capital of the province of Over-Yssel, with 22,300 inhab., is situated on the *Zwarte Water*, a small river which falls into the Zuiderzee. Approaching the town from the station we observe the *Sassen-Poort*, an old Gothic gateway of brick, with four towers. In the market rises the spacious Gothic *Church of St. Michael*, begun in 1406, which contains a fine carved pulpit of 1620 and an excellent organ. The *Town Hall* possesses a few portraits. Near it is the new Roman Catholic church. *Thomas à Kempis*, the pious author of the 'Imitation of Christ', which has been translated into almost every known language, lived for nearly 64 years in a monastery on the *Agnetenberg*, where he died in 1471, in his 92nd year. This eminence, 3 M. from Zwolle, is still the burial-place of the wealthier inhabitants of Zwolle. The ground in the immediate vicinity of the town is so saturated with moisture, that a grave cannot be dug without immediately being filled with water. A broken tombstone here is said to be that of Thomas à Kempis, who was born at Kempen, a town on the Lower Rhine (p. 301), whence he derived his name. Excursion to *Vilsteren.* — Branch-line from Zwolle to Kampen, see next page.

Gerard Terburg, one of the greatest of the Dutch genre-painters, was born at Zwolle in 1608, and died in 1681 at Deventer (p. 306), where he filled the office of burgomaster. He was a great traveller, and practised his art in Germany, Italy, and Spain. Most of the actors in the scenes he depicts belong to the upper ranks, and he rarely descends to the low subjects in which Jan Steen and Ostade delighted. His finest works are conversation-pieces, in which a lady with a dress of white satin is frequently introduced. His colouring is clear, harmonious, and silvery. (Comp. Introd.)

From Zwolle to Kampen, 8 M., railway in 20 min. (fares 65, 50, 30 c.). — Intermediate station, *Mastenbroeck*.

Kampen (**Hôtel des Pays-Bas; *Dom van Keulen)*, on the *Yssel*, near its influx into the Zuiderzee, is a clean Dutch town of 17,500 inhab., with a considerable timber-trade. The large church of *St. Nicholas*, or *Bovenkerk* (comp. p. 289), and that of *St. Mary* date from the 14th century. The chief object of interest, however, is the **Town Hall*, erected in the 16th cent., enlarged in 1740-41, and restored in 1830. The façade of the older wing, which is approached by a small flight of steps, is embellished with a series of well-preserved statues of the 16th cent., in Gothic niches. The fine *Panelling with which the walls of one of the rooms in the old wing were covered in the beginning of the 17th cent. is well worthy of inspection. Another room contains a handsome and lofty chimney-piece of 1543, ornamented with statues, and a few good portraits of stadtholders. The Yssel is crossed here hy a new bridge.

From *Kampen to Amsterdam*, steamboat daily in 5 hrs. (starting about midday); from *Zwolle to Amsterdam* in 6½ hrs. (starting in the morning).

Beyond Zwolle the train crosses the *Vecht*. Stations *Dalfsen*, *Dedemsvaart*, *Staphorst*, and —

67 M. **Meppel** *(Heerenlogement; De Bonte Koe*, well spoken of), a town with 7700 inhab., and calico and sail-cloth manufactories. At the important market held here, hutter to the value of 150,000 fl. is often sold in one day. The line to Leeuwarden here turns to the left, that to Groningen to the right; carriages changed.

The Leeuwarden Line continues to run towards the N.; it crosses the *Drentsche-Hoofd-Kanaal*, and passes stat. *Nijeveen* and *Steenwijk*.

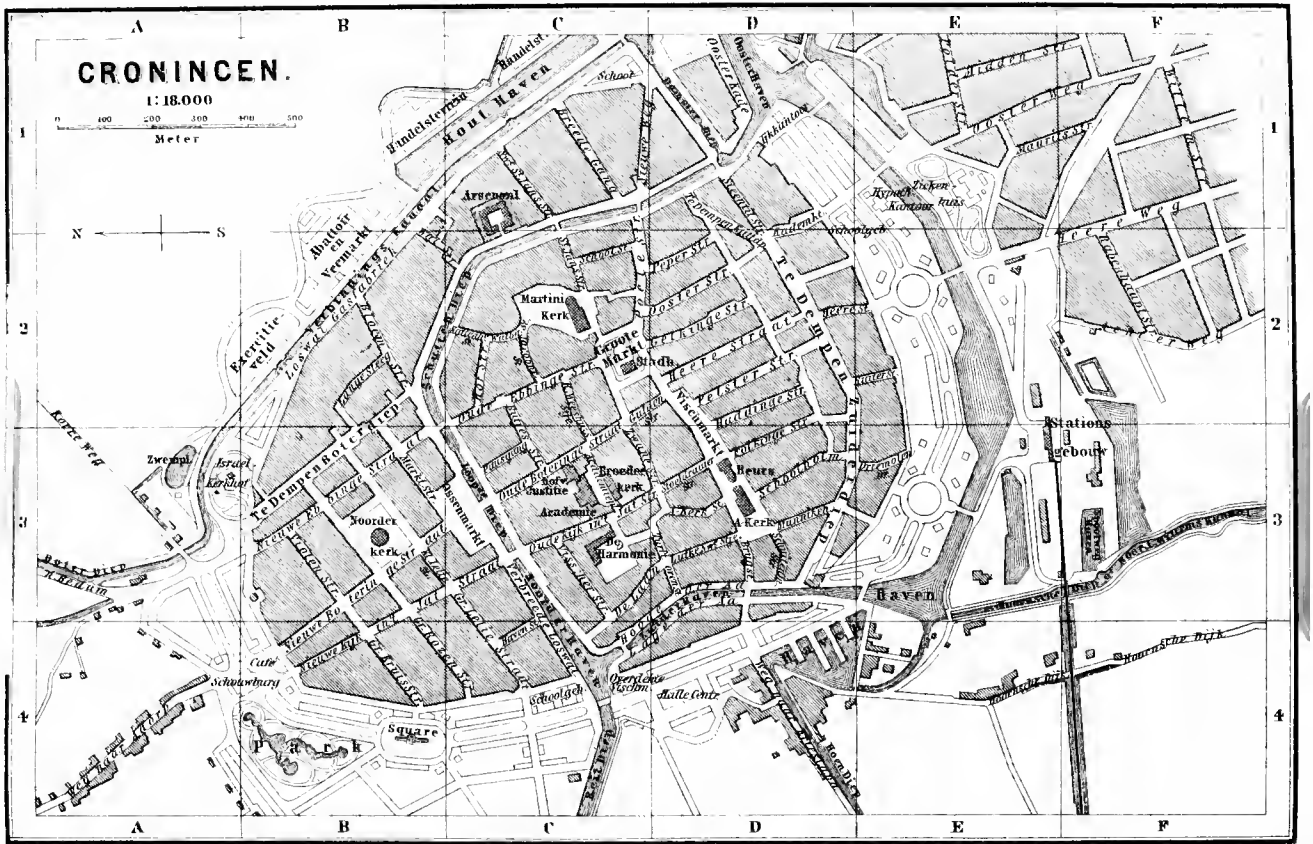
The Pauper Colonies of Frederiksoord, Wilhelminaoord, and Willemsoord lie to the E. of *Steenwijk*. The society was founded during the famine of 1816 and 1817, when the paupers in Holland had become an extremely numerous class. No fewer than 20,000 members speedily subscribed their names, each of them paying 2 fl. 60 c. annually, and the first experiments were made in 1818. The number of paupers now supported here is about 2000. Each adult, if able-bodied and willing to work, is provided with a small cottage, two acres of land, a cow, a pig, and occasionally a few sheep. There are also other excellent arrangements, by means of which the majority of the colonists are rendered entirely self-supporting after the first outlay has been made. Those who prove idle or dishonest are sent to the penal colony of *Ommerschans* (see below). The houses are visited almost daily by the superintending officials, and the strictest discipline is everywhere observed.

The Colonies of Veenhuizen, 9 M. to the W. of *Assen* (p. 311), consist of three extensive buildings, about ½ M. apart, two of which were destined for the reception of orphans, and the third for beggars. The orphan-asylums were, however, unsuccessful, and two of the buildings are now occupied by paupers. Another similar colony is that of *Ommerschans*, 9 M. to the S. E. of *Meppel*, in the province of Over-Yssel. The latter is partly used as a penal settlement for the idle and the disorderly, and partly as a reformatory for beggars. Ommerschans, a ruined fortress situated on a fertile spot in the midst of a barren moor, was fitted up for the purpose in 1821.

Beyond Steenwijk the line turns to the N.W. Stations *Peperga*, *Wolvega*, *Oude Schoot*, and *Heerenveen*, all situated in a pretty district, with numerous country-seats. To the left are several lakes, the largest of which is the *Sneeker Meer*. Numerous windmills are used for purposes of drainage. From *Akkrum*, the next station, a canal-boat runs to *Sneek* (Hôtel de Wynberg), a commercial town of 10,000 inhab., with a very important cheese and butter market, and to *Bolsward* (Wynberg), with 5300 inhab. and a handsome church and town-hall. The next important station on the railway is —

(41 M. from Meppel) **Leeuwarden** (**Nieuwe Doelen; 't Wapen van Friesland; Phoenix; *Restaurant van den Wal*, next door to the Phoenix; *Friesch Koffijhuis)*, the ancient capital of the Frisians, with 29,000 inhab., carrying on a considerable trade in cattle and agricultural products. Leaving the station and skirting the new cattle-market, we reach the Willemskade, a canal bordered with pleasant-looking villas. The Prins-Hendrikstraat leads hence to the 'Zaailand', a square enclosed by the new *Law Courts*, the *Commercial School*, the *Exchange*, and other buildings. In the Hofplein, near the centre of the town, are the *Stadhuis*, with a fine old hall, and the insignificant old *Palace* of the governors of Friesland, who were members of the Nassau-Diez family, and ancestors of the royal family of Holland. The latter is now occupied by the governor of Friesland. The Museum of the *Friesch Genootschap van Geschied, Oudheid, en Taalkunde* contains ethnographical curiosities, a cabinet of coins, and various local antiquities, including two fine rooms from Hindeloopen. Among the other interesting buildings in the town are the *Oldenhof*, an unfinished Gothic tower, and the *Kanselary*, dating from the time of Charles V., originally a law-court and now a prison. The gold and silver wares of Leeuwarden are of considerable importance, no fewer than 25 firms being engaged in their manufacture (comp. pp. 276, 277). The Frisian women enjoy a great reputation for beauty, and many very attractive faces may be seen among the country-girls who frequent the markets. In summer, afternoon-concerts are frequently given in the pretty *Stad-* or *Prinsentuin* (adm. 50 c.). — From Leeuwarden to *Harlingen* and *Amsterdam*, see R. 52.

The Frisians are the only Germanic tribe which has preserved its name unaltered since the time of Tacitus. They are remarkable for their physical strength, their bravery, and love of independence. Charlemagne



Georgr. Anst. von

Wagner & Debes, Leipzig.

entered into a treaty with this remarkable race, by which they agreed to submit to the rulers he should place over them, on condition that they should be governed in accordance with Frisian laws. That monarch caused a collection of these laws to be made, and they still exist in the *Asegabuch* in the old Frisian language, as well as in Latin. Their language differs considerably from that of the rest of Holland, most of the roots being from the Anglo-Saxon, and often closely resembling English. The Frisian language boasts of a not inconsiderable literature, but is gradually being supplanted by Dutch.

The small village of *Dokkum*, where St. Boniface was slain by the Frisians in 755, lies 9 M. to the N.E. of Leeuwarden.

The MEPPEL AND GRONINGEN LINE at first turns towards the E., and follows the course of the small *Oude Diep*. At stat. *Hoogeveen* the stream is quitted, and the line turns to the N. — Beyond stat. *Beilen* the *Oranje Kanaal* is crossed. The next station is —

(30½ M. from Meppel) **Assen** *(*Somer)*, a town with 7800 inhab., partly concealed by wood, the capital of the Province of Drenthe. The tumuli or 'giants' graves' at *Rolde* (½ hr.'s drive from Assen), and at *Giete*, *Eext*, *Borger*, etc., are objects of great interest to the antiquarian. The huge stones which mark these spots recall those of Stonehenge. Tacitus *(Germ. 37)* mentions them as the monuments of a great and powerful people. Similar monuments found in most Celtic-Cimbrian countries have probably all the same origin. Excavations have brought to light cinerary urns, battle-axes and hatchets of flint, etc.

Beyond Assen the line follows the course of the *Oude Aa*, at some distance from the stream. At *Tinarlo*, near stat. *Vries-Zuidlaren*, is an excellent specimen of a tumulus, close to the railway. Stations *De Punt*, *Haren*. — Then —

(48 M. from Meppel) **Groningen** (**Doelen*, in the Groote Markt; **Nieuwe Munster*, at the entrance to the town; *Zeven Provincien*, in the Groote Markt; *Wapen van Amsterdam;* restaurants of *Van der Sluis*, Vischmarkt, and *De Boor*, Groote Markt), the capital of the province of the same name, with 43,300 inhab. (6500 Rom. Cath.), lies at the junction of the *Drenthe'sche Aa*, or *Drentsche Diep*, and the *Hunse*. The latter is called *Reitdiep* from this point to its mouth, and being converted into a canal, is navigable for large sea-going vessels. Rapeseed and grain are the staple commodities of the place. The peasants who cultivate the rape-seed are generally freeholders, and often remarkably well-to-do, many of them possessing 10-20 horses or upwards. The old fortifications of the town were recently levelled.

The GROOTE MARKT, or market-place, is one of the most spacious in Holland. The *Church of St. Martin* (Pl. C, 2) situated here is a fine Gothic structure with a lofty tower (432 ft.), erected after a fire in 1627. Opposite to it is the extensive *Stadhuis* (Pl. C, 2), restored in 1810.

The *University* (Pl. C, 3), founded in 1614, possesses an excellent natural history museum, which is established in the handsome academy buildings (erected in 1851), with their fine Ionic

colonnade. There are 39 professors and about 300 students. A collection of Germanic antiquities is in course of formation. Among the treasures of the library is a copy of Erasmus with marginal annotations by Luther. Opposite is the Rom. Cath. *Broederkerk*, adorned with large pictures on the Passion by *L. Hendricx* (1865).

The *Deaf and Dumb Asylum*, supported chiefly by voluntary contributions, educates 150 pupils. Public examinations on Wednesdays, 11-12 o'clock. A small monument to the founder *Guyot* has been erected in the ox-market (Pl. C, 3), in front of the building.

The *Harbour* (Ooster, Noorder, Zuider Haven) generally presents a busy scene. Extensive warehouses have recently been erected on the E. side of the town. — The projecting corner of a street in the vicinity, called the '*oude kiek in't jat straat*' ('the old peep into the harbour channel'), is adorned with the head of a bearded man, with the inscription '*Ick kiek noch in't*' ('I still peep into it'). It commemorates a siege by the Bishop of Münster and the electoral troops of Cologne in 1672, when the besiegers were compelled to retreat, as they were unable to prevent supplies being brought into the town by the Reiddiep. The inscription imports, that, as long as the harbour is free from enemies, no real danger from besiegers need be apprehended.

A small steamboat and a barge ('trekschuit') ply every morning (in 3-3½ hrs.) on the *Eems-Kanaal* from Groningen to *Delfzyl* on the *Dollart*, a gulf 6 M. broad, at the mouth of the Ems, formed in 1277 by an inundation. On the opposite side of the Dollart lies *Emden* (see *Baedeker's N. Germany*). — A railway from Groningen to Delfzyl is in progress.

52. From Amsterdam to Harlingen and Groningen.

STEAMBOAT from Amsterdam (from the Oosterdoksdijk) once daily to *Harlingen* in 6 hrs. (fare 3½ or 1¼ fl.; restaurant on board). RAILWAY thence to *Groningen* (50½ M.) in 2¾ hrs. (fares 4 fl., 3 fl. 20 c., 2 fl.).

The steamboat steers to the E. for the first half-hour, then at the lighthouse on the S.E. extremity of N. Holland turns to the N., and passes the island of *Marken*, on which another lighthouse stands. The towers of *Monnickendam*, *Edam*, and *Hoorn* (p. 278) rise to the W. in the distance. In 3½ hrs. the steamer reaches —

Enkhuizen (*Oranjezaal*, R., B., & A. 1¾, D. 2¼ fl.), once a flourishing town with 40,000 inhab., which at the beginning of the 17th cent. possessed a fleet of upwards of 400 herring-fishing vessels. The population is now 6000 only, and not a single fishing-smack remains. The *Stadhuis*, erected in 1688, and the *Westerkerk*, with a wooden apse in the Renaissance style (1543-72), are handsome buildings, recalling the former prosperity of the place. Between Enkhuizen and Kampen a huge dam to facilitate the drainage of the S. side of the Zuiderzee is being constructed. When completed, it will be 25 M. long, 55 yards broad at its base, and 27 ft. above the sea-level.

Paul Potter, one of the greatest Dutch painters of animals, was born at Enkhuizen in 1625 (d. at Amsterdam in 1654). He went at an early

age to the Hague, where he was patronised by the Prince of Orange, and afterwards settled at Amsterdam. His career was brief, but most laborious and successful. In his extraordinary fidelity to nature he stands pre-eminent. His cattle are marvellously life-like.

The steamer after quitting Enkhuizen proceeds to the N.E. The lighthouse of **Stavoren,** rising on the extreme W. promontory of Friesland, soon becomes conspicuous. The ancient Stavoren, the city of the heathen god *Stavo*, the Thor of the Frisians, is now an insignificant place with 700 inhab. only. It was once the residence of the Frisian monarchs, and subsequently a wealthy and independent commercial city, which reached the height of its prosperity at the beginning of the 13th century.

Old chroniclers relate that the citizens of this favoured spot were in the habit of using pure gold for many purposes to which the baser metals are generally applied. Thus the bolts on the doors of their houses, the rivets and fastenings of their yachts and pleasure-boats, and the weather-cocks on their churches are said frequently to have been made of that precious metal. The decay of the place is chiefly attributed to the fact that the harbour is gradually becoming filled with sand and thus rendered useless. The *Vrouwensand*, a broad grass-grown sandbank in front of the harbour, derives its name from the tradition that the wife of a wealthy merchant once desired one of her husband's captains to bring her from abroad 'the most precious thing in the world'. The worthy Dutch mariner, in conscientious fulfilment of the request, accordingly brought back a cargo of wheat from Dantsic! The lady, indignant at his stupidity, ordered the valuable freight to be thrown overboard at the mouth of the harbour. This act of wanton waste ultimately caused the ruin of the proud and luxurious city. The grain is said to have taken root, and to have formed the foundation of the sandbank, which is daily increasing in extent and presents an insuperable barrier to the entrance of the once excellent haven.

The steamer now skirts the W. coast of Friesland. The lofty tower of the small town of *Hindeloopen* is a conspicuous object in the landscape. Farther N. lies the town of *Workum*.

Harlingen *(Heerenlogement; 't Haagsche Wapen)*, where we now disembark, a town of 14,000 inhab., with a new harbour constructed in 1870-77, occupies almost the same site as a city which was entirely swallowed up by an inundation in 1134. In 1566 the surrounding district was again devastated and depopulated by another encroachment of the sea, in consequence of which the Spanish governor *Robles de Billy* caused the entire province to be surrounded by lofty dykes. The grateful inhabitants, in commemoration of this important service, erected a statue to the governor, called the *Steenen Man*, which is still to be seen on the sea-wall near the town. *M. Bos*, Voorstraat, opposite the tower of the town-hall, possesses a collection of early Dutch paintings. — Steamers with tolerable passenger-accommodation ply regularly between Harlingen and London, Hull, etc. — The railway-station is $^1/_2$ M. from the town, but some of the trains run as far as the harbour.

Railway from Harlingen to Leeuwarden. The country traversed presents the usual Dutch characteristics: extensive pastures intersected by canals, a high-road paved with 'klinkers' and flanked

with trees, neat country-houses, substantial farm-buildings, and fields and gardens bounded by ditches instead of walls or hedges.

6 M. **Franeker** *(De Korenbeurs)* was the seat of a university from 1585 to 1811, when it was suppressed by Napoleon. *Vitringa*, *Heineccius*, *Schultens*, *Hemsterhuis*, *Valkenaer*, and other savants once taught here. The traveller should not omit to see the greatest curiosity of the place, an astronomical model which shows all the motions of the planets, the sun, and the moon, with the utmost scientific accuracy. It was constructed by *Eise Eisinga*, a simple burgher of Franeker, in 1774-81.

17 M. **Leeuwarden,** see p. 310; several unimportant stations, and lastly (50½ M.) **Groningen,** see p. 311.

53. From Groningen to Bremen.

105½ M. — Dutch Railway to *Nieuweschans* or *Neuschanz*, 28 M., in 1 hr. 10 min. (fares 2 fl. 35, 1 fl. 90, 1 fl. 20 c.); Oldenburg Railway to *Bremen*, 77½ M., in 3¾ hrs. (fares 9 marks 50, 5 m. 70, 3 m. 80 pf.)

Groningen, p. 311. The line generally skirts a canal called the *Schuiten* or *Winschoter Diep*. That part of the province of Groningen which lies to the S. of the railway has been converted, in the course of the present cent., by dint of unremitting industry, from a barren waste into fruitful fields. New villages are constantly springing up here. Stations: *Hoogezand*, *Zuidbroek* (with a brick church of the 13th cent.), *Scheemda*, and *Winschoten* (Hôtel Wissemann), also with a 13th cent. brick church.

About 1½ M. from Winschoten, at *Heiligerlee*, a monument was erected in 1873 to commemorate the first victory of the Netherlanders under Louis of Nassau, brother of William the Silent, over the Spaniards in 1568, with which the 80 years' struggle for liberty began. The monument represents Batavia with the flag of liberty; at the side of the latter an enraged lion; under-neath, the dying Adolph of Nassau, youngest brother of William the Silent, who fell during the battle.

28 M. *Nieuweschans*, German *Neuschanz*, is the last place in Holland.

32 M. *Bunde*. 35 M. *Weener*. 40 M. *Ihrhove*. Then by *Leer* and *Oldenburg* to *Bremen*, see *Baedeker's Northern Germany*.

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List

of the Flemish, Dutch, and Belgian Artists mentioned in the Handbook, with biographical notices.

Abbreviations: A. = architect; P. = painter; S. = sculptor; c., ca. = circa, about; b. = born; d. = died.

The Roman numerals refer to the Historical Sketch of Netherlandish Art in the Introduction. The name of a town immediately following the name of an artist is that of his birthplace; those at the end of the notice are the scenes of his professional activity. — In the spelling of proper names the Dutch *ij* is represented by *y*.

A

Achtschelling, Lucas, P., Brussels, pupil of L. de Vadder; 1570-1631.

Adrian van Utrecht, see Utrecht.

Aelst, Guillam (Willem) van, Dutch P. of Delft; 1620-79. Delft, Amsterdam, France, Italy. — lxii.

Aertsen or *Aertsens, Peeter*, surnamed *de lange Peer*, Nether. P. of Amsterdam; pupil of Allart Claasz at Amsterdam; 1505-73. Amsterdam, Antwerp.

Alma-Tadema, Lourens, M., Dronrijp; pupil of Leys; b. 1836.

Alsloot, Denis van, Landscape P. of the beginning of the 17th cent.

Ansiaux, Jean-Joseph-Eléonore-Antoine, Belg. P., Liège; pupil of Vincent; 1764-1840.

Anthonissen, Cornelis, P., Amsterdam, 16th cent. — liv.

Arthois, Jaques d', P., Brussels; pupil of Jan Mertens; 1613-1665 (?). Brussels.

Asselyn, Jan, surn. *Crabettje*, Dutch P., Diepen, near Amsterdam; pupil of Esaias van de Velde of Amsterdam; 1610-60. Amsterdam, Rome. — lxii.

Avont, Pieter van den, Belg. P., Malines, 1600-52. Antwerp.

B

Backer, Adrian, P., Amsterdam; 1643-86. Amsterdam.

Backer, Jacob A., Dutch P., Haarlingen; pupil of Lambert Jacobsz at Leeuwarden and of Rembrandt at Amsterdam; 1608-51. Amsterdam.

Backer, Jaques de, P., Antwerp; 16th cent. — lvii.

Backereel, Gilles, P., Antwerp; b. 1572 (?). Antwerp.

Baeckelmans, living A., Antwerp.

Baen, Jan de, Dutch P., Haarlem; pupil of his cousin Piemans and of Jacob Backer; 1633-1702.

Bakhuizen, Ludolf, Dutch P., Emden; pupil of A. van Everdingen and H. Dubbels; 1631-1708. Amsterdam.

Bakhuizen (Bakhuijzen), Jul. van de Sande-, P., at The Hague; b. 1835.

Balen, Hendrik van, the Elder, Flem. P., Antwerp; pupil of Ad. van Noort (?); 1560 (?)-1632. Antwerp. — li.

Baurscheit, Jean Pierre van, the Younger, S. and A., Antwerp; pupil of his father; 1699-1768. Antwerp.

Beerstraaten, Jan, Dutch P., pupil of his brother Alexander B. (?); worked about 1650-90.

Bega, Cornelis, Dutch P., Haarlem; pupil of A. van Ostade; 1620-64. Haarlem. — lx.

Berchem or *Berghem, Nicolaas (Claas) Pietersz*, Dutch P., Haarlem; pupil of his father Pieter Claasz, and afterwards of J. v. Goyen, N. Moeyaert, P. de Grebber, J. Wils, and J. B. Weenix; 1620-83. Italy, Haarlem, Amsterdam. — lxii.

Berck-Heyde, Gerrit, Dutch P., Haarlem; supposed to have been a pupil of his elder brother Job; 1638-98. Haarlem.

Berck-Heyde, Job, Dutch P., Haarlem; pupil of Jacob de Wet; 1630-93. Haarlem.

Béthune, d'Idewalle, Jean, living P and S. at Ghent.

Beyaert, H., living Belg. A.

Beyeren, Abraham, Dutch P., The Hague, middle of the 17th cent.; d. after 1665.

Bièfve, Edouard de, P., Brussels; pupil of Paelinck; b. 1809. Brussels, Paris.

Biset, Karel Emanuel, P., Malines; studied at Paris; 1633-85. Antwerp, Breda.

Blanchaert, living P. at Ghent; pupil of Béthune.

Bles, *Herri (Hendrik) de*, or *Herri met de Bles*, surn. *Civetta*, Dutch P. of Bouvignes, near Namur; b. about 1480, d. after 1521. Italy, Netherlands.

Blocklandt, *Anthonie van Montfort*, surn. *van Bl.*, P., Montfort; 1532-83. Utrecht.

Bloemaert, *Abraham*, Dutch P., Gorcum; 1565-c. 1658. Utrecht. — lii.

Bloemaert, *Hendrik*, P., son and pup. of the last; flourished about 1632.

Blondeel, *Lancelot*, Netherlandish P. & A., Bruges; studied in Italy; c. 1495-1561. Bruges.

Bockhorst, *Johann van*, surn. *Langjan*, P., Münster in Westphalia; pupil of Jordaens; 1610 (?)-68. Antwerp.

Boeyermans, *Theodore*, P., Antwerp; 1620-77. Antwerp.

Bol, *Ferdinand*, Dutch P., Dordrecht; pupil of Rembrandt; 1611-81. Amsterdam. — lvii.

Bosboom, *Jan*, P., The Hague; pupil of Van Brée; b. 1817. The Hague.

Bossuet, *François-Antoine*, P., Ypres; b. 1800. Brussels.

Both, *Andries*, P., Utrecht; brother of Jan B., pupil of his father, Bloemaert, and (at Rome) Pieter van Laar; b. ca. 1609, d. before 1644.

Both, *Jan*, Dutch P., Utrecht; pupil of Abr. Bloemaert; b. 1610, d. after 1650. Rome, Utrecht. — lxii.

Bource, *Henri-Jaques*, Genre P., Antwerp; pupil of Wappers & Dyckmans, and of Ary Scheffer in Paris; b. 1826. Antwerp.

Bouré, *Antoine-Félix*, living S., Brussels.

Bouts, *Dierick (Dirk)*, formerly erroneously called *Stuerbout*, P., Haarlem; 1400 (?)-75. Louvain. — xliii.

Braekeleer, *Ferdinandus de*, P., Antwerp; pupil of J. van Brée; b. 1792. Antwerp.

Brakenburg, *Richard*, P., Haarlem; pupil of Adr. van Ostade (?); 1650-1703. Haarlem.

Bray, *Jan de*, Historical P.; b. at Haarlem, d. 1697.

Brée, *Matthias Ignatus van*, P., S., & A., pupil of J. van Regemorter at Antwerp and Vincent in Paris; 1773-1839. Antwerp.

Brée, *Philippus Jacobus van*, P., brother of Matthias; pup. of his brother and Girodet in Paris; 1786-1871. Pavia, Paris, Brussels.

Brekelenkamp, *Quiryn*, Dutch P.; flourished ca. 1653-69.

Breton, *Jules-Adolphe*, P., Courrières; pupil of De Vigne and Drolling; b. 1827.

Breuck, *Jaques de*, A. & P. of the 16th cent., St-Omer.

Breughel, see *Brueghel*.

Bril, *Paulus*, Flemish P., Antwerp; 1556-1626. Rome. — xlv.

Brouwer, *Adrian*, Flem. P., Oudenaerde; pup. of Frans Hals at Haarlem and of Rubens at Antwerp; c. 1605-38. Antwerp. — lix.

Brueghel, *Jan*, surn. *Fluweelen* or *Velvet Brueghel*, Flem. P., Brussels; son of P. Brueghel the Elder; 1568-1625. Italy, Antwerp. — xlv.

Brueghel, *Peeter*, *the Elder*, surn. *Peasant Brueghel*, Flem. P., Breda; c. 1520-69. Antwerp, Brussels. — xlv.

Brueghel, *Peeter*, *the Younger*, surn. *Hell-fire Brueghel*, Flem. P. of Brussels; son of P. B. the Elder; 1564-1637/38. Antwerp. — xlv.

Bruyn, *Bartholomaeus de*, Ger. P., Cologne; b. ca. 1493, flourished at Cologne between 1524 and 1560.

Buytenweg, *Willem*, P., Rotterdam; pupil of H. Maartensz; b. before 1600. Haarlem.

Calloigne, *Jan Robbert*, S., Bruges; 1775-1830. Bruges, Paris, Rome, Ghent.

Camphuysen, *Govert*, Dutch P., Gorcum; 1624-74.

Capronnier, *J. B.*, living P. (glass), Brussels.

Carlier, *Jean-Guillaume*, P., Liège, pupil of Berth. Flémalle; c. 1638 to c. 1675. Liège, France.

Cauwer, *Joseph de*, P., Beveren; 1778-1854. Ghent.

Cels, *Cornelis*, P., Lierre; pupil of A. Lens at Brussels; 1778-1859.

Ceulen, *van*, see *Janssens*, *Cornelis*.

Champaigne, *Philippe de*, P., Brussels; pupil of Fouquières & L'Allemand at Paris; 1602-74. Brussels, Paris.

Charle-Albert, living P. & A., Brussels.

Chauvin, *August*, P., Aix-la-Chapelle; b. 1818. Liège.

Claeissens, *Anthonie*, *the Elder*, P., Antwerp; pupil of Quinten Massys (?); c. 1498.

Claeissens, *Anthonie*, *the Younger*, P., Bruges; b. 1614.

Clays, *Paul Jean*, living P. (sea-scenes), pupil of Gudin; b. at Bruges in 1819; Brussels.

Cleef, Jan van, P., Venloo, pupil of Luigi Primo, surn. Gentileschi, and of Gaspar de Crayer; 1646-1716. Ghent.

Cluysenaar, Alfred, living P., Brussels.

Coberger, see *Koeberger*.

Cocx, see *Coques*.

Codde, Pieter, Dutch P.; c. 1627-50. — lx.

Coninxloo, Gillis van, Flem. P., Antwerp; 1544-1604 (?). Antwerp, Franckenthal, and Amsterdam.

Coomans, Pierre Olivier Joseph, P., Brussels; pupil of P. v. Hasselaere, De Keyser, & Wappers; b. 1816.

Coques or *Cocx, Gonzales (Gonsalve)*, Flem. P., Antwerp; pupil of the portrait-painter Peeter Brueghel (son of 'Hell-fire Brueghel') and of David Ryckaert the Younger; 1614-84. Antwerp.

Cornelisz, Cornelis C. van Haarlem, Dutch P., Haarlem; 1562-1638. Haarlem. — liv.

Coxie (Cocxie, Coxcien, or *Coxcyen), Michiel van*, P., Malines; pupil of his father Michiel and of Barend van Orley; 1499-1592. Malines and Brussels. — xliv.

Crabeth, Dirk, P. on glass; flourished at Gouda, c. 1557-68.

Crabeth, Wouter, P. on glass, brother of Dirk C.; Gouda, after 1560.

Craesbeeck, Joos (Josse) van, Flem. P., Neer-Linter. 1608 (?)-1654. Antwerp & Brussels.

Crayer or *Craeyer, Gaspar de*, Flem. P., Antwerp; pupil of Raphael van Coxie at Brussels, and the chief Flem. P. of his time outside of Rubens's school; 1582-1669. Brussels & Ghent. — l.

Cristus, Petrus, Dutch P., Baerle; 1442-72 in Bruges.

Cuyp, Albert, Dutch P., Dordrecht; pupil of his father Jacob Gerritsz C.; 1605-91. Dordrecht. — lxii.

Cuyp, Jacob Gerritsz, Dutch P., Dordrecht; pupil of Abr. Bloemaert; 1575 (?)-1649 (?). Dordrecht. — liv.

Cuyper, Joannes Baptista de, S., Antwerp; 1807-52.

Cuyper, Joannes Leonardus de, S., Antwerp; son of the foregoing.

Cuypers, P.J.H., living A., Amsterdam.

Czermak, Jaroslaw, P., Prague; pupil of Gallait at Brussels and Rob. Fleury at Paris; 1831-79. Paris.

David, Gerard, Dutch P., Ouwater; c. 1450 (?)-1523. Bruges and Antwerp. — xliii.

David, Jacques Louis, P., Paris; 1748-1825. Paris, Brussels.

Debay, Jean-Baptiste-Joseph, the Elder, S., Malines; 1779-1863.

Decaisne, Henri, P., Brussels; pupil of P. J. C. François, J. L. David, Girodet, and Gros at Paris; 1799-1852. Paris.

Decker, Cornelis, Dutch P.; pupil of Salomon van Ruysdael; entered the Haarlem Guild in 1643; d. 1678. Haarlem.

Delcour, Jan, S., Hamoir; b. in the middle of the 17th cent., d. 1707. Liège.

Delen, Dirk van, Dutch P., Heusden; pupil of Frans Hals (?); 1607 (?) to 1673 (?). Arnemuiden, Haarlem, Delft, Antwerp.

Delff, Jacob Willemszen, P., Delft; son and pupil of Willem Jacobsz D., grandson of Johannes D.; 1619-61. Delft.

Delff, Johannes (Jacob?) *Willemsz*, P., Delft; d. 1601. Delft.

Delff, Rochus, P., Delft; son of Jacob Willemszen D. Delft.

Delvaux, Laurent, S., Ghent; pupil of Dieudonné Plumier at Brussels; 1695-1778.

Deventer, Willem Antonie van, P., The Hague; pupil of Jul. van de Sande-Bakhuizen; b. 1834.

Devigne-Quyo, Petrus, S., Ghent; pupil of J. R. Calloigne; 1812-77.

Deyster, Lodewyk de, P., Bruges; pupil of Jan Maes; 1656-1711. Bruges.

Diepenbeeck, Abraham van, Flem. P., Bois-le-Duc; pupil of Rubens; c. 1599-1675. Antwerp. — l.

Dillens, Adolph, P., Ghent; pupil of his brother Hendrik D.; 1821-77.

Dou or *Dow, Gerard (Gerrit)*, Dutch P. Leyden; pupil of the engraver Bart. Dolendo, of the glass-painter P. Kouwenhoven, and of Rembrandt; 1613-75. Leyden. — lviii.

Doudyns, Willem, Dutch P., The Hague; 1630-97. The Hague.

Drooch-Sloot (Droech-Sl. and *Droogsl), Joost Cornelisz*, P., flourished at Utrecht; 1616-66.

Drost, Geraert, P.; c. 1638 to c. 1690.

Ducaju, Joseph-Jacques, living P. & S., Antwerp.

Duchatel (Duchastel or *Du Chatel), François*, Flem. P., Brussels; pupil of David Teniers the Younger; 1625-94. Brussels, Paris.

Duck or *van D., J. A.*, Dutch P. (Dirk Hals); flourished c. 1630-50 at Haarlem (?). — lx.

Ducq, Jan le, Dutch animal-painter; 1636-95.

Dujardin, see *Jardin*.

Duquesnoy, *François*, S., Brussels; pupil of his father, and a student of Poussin's and Titian's works at Rome; 1594-1644 (42?). Brussels, Rome.

Duquesnoy, *Henry* or *Hieronymus*, S., Brussels; father of François & Jérôme D.

Duquesnoy, *Jérôme*, S., brother of François; 1612-54.

Durlet, François-André, S., A., & P., Antwerp, pupil of Laenen and F. Berkmans; 1816-67.

Dusart, Cornelis, the Younger, Haarlem; pupil of Adr. v. Ostade; 1660-1704. — lx.

Dyck, *Antonius (Anthonis, Anthony*, or *Antonio) van*, Flem. P., Antwerp; pupil of Hendrik van Balen and of Rubens in Antwerp; 1599-1641. Antwerp, London, Genoa, Rome. — l.

Dyckmans, Joseph Laurens, P., Lierre; pupil of Vervoort, Thieleuans, Wappers; b. 1811.

Dyk, Philip (Philips) van, Dutch P., Amsterdam; pupil of Arnold van Boonen; 1680-1752. Amsterdam, The Hague, Middelburg, Cassel.

Eeckhout, *Gerbrand van den*, Dutch P., Amsterdam; pupil of Rembrandt; 1621-74. Amsterdam. — lvii.

Eeckhout, *Jacob Joseph*, Dutch P. & S., Antwerp; 1793-1861. The Hague, Malines, Brussels, Paris.

Elshaimer (Elzheimer), *Adam*, P., Frankfort on the Main; 1578-1620. Rome.

Engelbertz or *Engelbrechtsen, Cornelis*, P., Leyden; 1468-1533.

Everdingen, *Allart van*, Dutch P., Alkmaar; pupil of Roel. Savery (Utrecht); 1621-75. Alkmaar, Haarlem, Amsterdam. — lxii.

Everdingen, Cesar van, P., Alkmaar, elder brother of Allart v. E.; 1606-79. Alkmaar, Haarlem.

Eyck, Hubert van, P., Maaseyck, head of the early Flemish school; c. 1366-1426. Ghent. — xl.

Eyck, Jan van, Dutch P., Maaseyck, brother of Hubert van Eyck; b. after 1380, d. 1440. Ghent, The Hague, Lille, Bruges. — xli.

Eycken, Jean-Baptiste van, P., Brussels; pupil of Navez; 1817-53. Brussels.

Eyckens, see *Ykens*.

Fabritius, *Karel*, Dutch P., Delft; pupil of Rembrandt at Amsterdam; 1624-54. Delft. — lvii.

Fayd'herbe, Lucas, S. & A., Malines; pupil of Max l'Abbé and Rubens; 1617-94. Malines.

Fictor, see *Victor*.

Fictoor, see *Victors*.

Flémalle (Flemael, Flémal, Flamael), Bertholet, P., Liège; pupil of Hendr. Trippez & Gérard Douffet; 1614-75. Florence, Paris, Brussels, Liège.

Flinck, Govert, Dutch P., Cleve; pupil of Lamhert Jacobsz at Leeuwarden and of Rembrandt at Amsterdam. 1615-10. Amsterdam. — lvii.

Floris, see *Vriendt*.

Fourmois, Théodore, P., Presles; 1814-1871.

Fraikin, Charles-Auguste, S., Herenthals; b. 1819. Brussels.

Franchoys, see *François*.

Franck, *Jean*, S., Ghent; pupil of his father Charles F., and of David d'Angers (Paris); b. 1804. Antwerp, Paris, Louvain.

Francken, *Ambrosius*, *the Elder*, P., Herenthals; brother of Frans F. the Elder and J. Francken the Elder, pupil of Marten de Vos (or Fr. Floris?); 1545 (?)-1618. Antwerp.

Francken, Frans (François), the Elder, Herenthals; brother of the preceding and of J. F. the Elder, pupil of Fr. Floris; 1544-1616. Antwerp.

Francken, Frans, the Younger, Flem. P., Antwerp; pupil of his father Frans F. the Elder (and of Rubens); 1581-1642. Antwerp.

François (Franchoys), Lucas, the Elder, P., Malines; 1574-1643.

François, Pierre-Joseph-Célestin, P., Namur; pupil of Andr. Lens; b. 1759. Brussels.

Fyt, Jan, Flem. P., Antwerp; pupil of Jan van Berch; 1609-1661. Antwerp.

Gabriel, *Paulus Joseph*, P. & S., Amsterdam; pupil of his father, Castellier (Paris), and Canova; 1785-1833. Amsterdam.

Gaesbeeck, A. van, Dutch P.; flourished c. 1670-1700. — lviii.

Garemyn, Jan, P.; 1712-99. Bruges.

Gallait, Louis, P., Tournai; pupil of Hennequin (Rubens, Van Dyck); b. 1810. Tournai, Paris, Brussels.

Geefs, Joseph, P., Antwerp; 1808-60. Antwerp.

Geefs, *Karl*, living P., Brussels.
Geefs, *Willem*, P., Antwerp; brother of Joseph G., pupil of Ramage (Paris); b. 1806. Antwerp.
Geel, *Johannes Franziskus van*, S., Malines; pupil of Pieter de Valck; 1756-1830. Malines, Antwerp.
Geeraerts, *Martin-Joseph*, P., Antwerp; pupil of Abr. Godyn; 1707-91. Antwerp.
Geerts, *Karel Hendrik*, S., Antwerp; pupil of Van Hool and Van der Ven (Antwerp); 1807-55. Antwerp, Louvain.
Geirnaert, *Jozef*, P., Eecloo; pupil of Herreyns (Antwerp) and Paelinck (Ghent); 1790-1859.
Gelder, *Aarl de*, Dutch P., Dordrecht; last pupil of Rembrandt; 1645-1727. Dordrecht.
Geldorp, *Gortzius*, P., Louvain; 1553-1616. Antwerp, Cologne. — xlv.
Ghent, *Josse (Justus) van*, P., Ghent; pupil of Hubert van Eyck (?); b. ca. 1410, d. after 1471.
Gherardo della Notte, see *Honthorst*.
Godecharle, *G. L.*, P., Brussels; pupil of Delvaux; 1750-1835. Brussels.
Goes, *Hugo van der*, P., Antwerp (Ghent or Bruges?); c. 1420-82. Bruges, Ghent. — xlii.
Goltzius, *Hendrik*, P., Mühlbrecht (Jülich); 1558-1617. Haarlem.
Goltzius, *Hubert*, P., Würzburg; pupil of his father Rüdiger Goltzius & of Lamb. Lombard (Liège); 1526-83. — xliv.
Gossart or *Gossaert*, *Jan*, surn. *Jan van Mabuse*, Dutch P., Maubeuge (Mabuse); c. 1470-1532. Antwerp, Middelburg, Utrecht. — xliv.
Goubau, *Antoine*, P., Antwerp; 1616-98. Antwerp.
Goubau, *François*, P., Antwerp; 1622-78(9). Antwerp.
Goudt, *Hendrik van*, P., Utrecht; pupil of Adam Elshaimer at Rome. 1585-1630. — lii.
Govaerts, *A.*, Landscape-painter of the 17th cent., in the style of Savery.
Goyen, *Jan van*, Dutch P., Leyden; pupil of Isaac van Swanenburgh, Jan de Man, and Willem Gerritsz (Leyden). 1596-1656. Leyden, The Hague. — lxii.
Grebber, *Frans Pietersz de*, P., Haarlem; pupil of Cornel. van Haarlem; 1579-1649. — liv.
Grebber, *Pieter de*, P., Haarlem; son of the preceding, pupil of his father and Hendrik Goltzius; b. 1600, d. after 1665.
Greive, *Joh. Conr.*, P., Amsterdam; pupil of P. F. Greive and G. Springer; b. 1837.
Groux, *Charles Corneille Auguste de*, P., Comines; 1825-70.
Grupello, *Gabriel de*, S., Geersberge; pupil of Artus Quellinus (?); 1644-1730. Brussels, Germany.
Gruyter, *Willem*, living P. (sea-pieces), Amsterdam.
Guffens, *Gottfried*, P., Hasselt; pupil of N. de Keyser (Antwerp); b. 1823.

H*aas*, *Jean Hubert Léonard de*, living animal-painter, Hedel. Brussels.
Hackaert (Haekaert, Hakkert), *Jan*, Dutch P., Amsterdam, 1636(?)-1699. Amsterdam.
Hagen, *Jan (Joris) van der H.* or *Verhagen*, Dutch P., The Hague (Ruysdael); 1635- c. 1662. The Hague.
Hals, *Dirk*, Dutch P., Haarlem; pupil of his elder brother Frans H.; b. before 1600, d. 1656. Haarlem. — lx.
Hals, *Frans*, *the Elder*, Dutch P., Antwerp; pupil of Karel van Mander (Haarlem); 1584-1666. Haarlem. — lix.
Hals, *Frans*, *the Younger*, Dutch P., Haarlem; son and pupil of the preceding; flourished at Haarlem, 1637-69.
Hamman, *Edouard-Jean-Conrad*, P., Ostend; b. 1819. Paris.
Heda, *Willem Klaasz*, P., Haarlem; b. 1594, d. after 1678.
Heere, *Lucas de*, P., Ghent; pupil of his father Jan, of his mother Anna Smijters, and of Frans Floris; 1534(?)-84.
Heem, *Corn. de*, Dutch P., Utrecht (?); son and pupil of the following; b. 1623 (?), d. after 1671. Antwerp, The Hague.
Heem, *Jan Davidz de*, Dutch P., Utrecht; pupil of his father David; 1600 (?)-83/84. Utrecht, Antwerp. — lxii.
Heemskerck, *Marten van* (properly *M. van Veen*), Dutch P., Heemskerck; pupil of J. van Schooreel (Italy, Michael Angelo); 1498-1574. Haarlem. — lii.
Heil, *Daniel van*, P., 1604-62. Brussels.
Helst, *Bartholomeus van der*, Dutch P., Haarlem; 1613 (?)-70. Amsterdam. — lviii.
Hemessen (Heemsen, Hemsen, Hemissen), *Jan van*, Flem. P.; d. before 1566. Antwern.

Hennebicq, *André*, living P., Tournai; pupil of Portaels. Mons.

Herreyns, *Guillaume-Jacques*, Flem. P. & A., Antwerp; pupil of his father Jacques H.; 1743-1827. Antwerp, Malines.

Herri de Bles, see *Bles*.

Heusch, *Willem de*, P., Utrecht; d. 1699 (?).

Heuvel, *Antoine van den*, surn. *Don Antonio*, P., Ghent; pupil of Gaspar de Crayer or N. Roose; 1600-77. Ghent.

Heyde (Heyden), *Jan van der*, P., Gorcum; 1637-1712. Amsterdam. — lxii.

Hobbema, *Meindert*, Dutch P., Amsterdam; 1638-1709. Amsterdam. — lxii.

Hoeck (Hoecke), *Jan van den*, P., Antwerp; pupil of Rubens; 1598-1651. Antwerp. — li.

Hondecoeter, *Gillis d'* (also written *Hondecoutre*), Dutch P., Antwerp; flourished at Utrecht and Amsterdam in 1609-30.

Hondecoeter, *Melchior d'*, Dutch P., Utrecht; pupil of his father Gysbert († 1653) and his uncle J. B. Weenix; 1636-95. The Hague, Amsterdam. — See p. 260.

Hondius, *Abraham*, P., Rotterdam; 1638-95. Rotterdam, London.

Honthorst, *Gerard van*, surn. *Gherardo della Notte*, Dutch P., Utrecht; pupil of Bloemaert at Utrecht (Caravaggio at Rome); 1590-1656. Utrecht, The Hague, London. — lii.

Hooch, *Pieter de* (sometimes *Hoogh* or *Hooge*), Dutch P., Rotterdam; 1632-81. Delft, Haarlem (?). — lviii.

Hoogstraeten (Hoogstraten), *Samuel van*, Dutch P., The Hague; pupil of his father Dirk and of Rembrandt; 1627 (?) to 1678. Vienna, Rome, London, The Hague, Dordrecht.

Hool, *Johann Baptist van*, S., Antwerp; pupil of Van Ursel; 1769-1837. Antwerp.

Hove, *Barthol. Joh. van*, P., The Hague; b. 1790.

Hove, *Victor van*, S. and P., Renaix; b. 1825. Brussels.

Huchtenburgh (Hughtenburgh), *Jan van*, Dutch P., Haarlem; pupil of Thomas Wyck at Rome (at Paris, A. Fr. van der Meulen); 1646 (?)-1733. Haarlem, Amsterdam.

Huffel, *Pierre van*, P., Grammont; pupil of Herreyns (Malines); 1769-1844. Ghent.

Huysum, *Jan van*, Dutch P., Amsterdam; pupil of his father Justus; 1682-1749. Amsterdam. — lxii.

Jacobsz, *Lucas*, see *Leyden*, *Lucas*.

Jacob van Arthois, see *Arthois*.

Janssens, *Abraham*, Flem. P., Antwerp; pupil of Jan Snellinck; 1567-1632. Antwerp. — xlix.

Janssens (Janson or *Jonson) Cornelis J. van Ceulen*, Dutch P.; 1590 (?) to 1662/64. London, Amsterdam.

Janssens, *Franz Joseph*, S., Brussels; 1744-1816. Brussels.

Janssens, *Victor Honoré*, P., Brussels; 1664-1739. Brussels.

Jaquet, *Jean-Joseph*, living S., Antwerp; Brussels.

Jardin, *Édouard du*, or *Dujardin*, P., Antwerp; pupil of G. Wappers; b. 1817. Antwerp.

Jardin, *Karel du*, or *Dujardin*, Dutch P., Amsterdam; pupil of Claas Berchem; c. 1625-78. The Hague, Amsterdam, Italy. — lxii.

Jehotte, *Louis*, S., Liège; pupil of Kessels and Thorvaldsen at Rome; b. 1803.

Jongelincx, *Jacob*, S., Antwerp; 1531-1606. Antwerp.

Jonghe, *Jan Baptist de*, P., Courtrai; pupil of the sculptor Reable and the painter Ommeganck; 1785-1844 Courtrai, Antwerp.

Jordaens, *Jacob*, Flem. P., Antwerp; pupil of Adam van Noort (Antwerp); 1593-1678. Antwerp. — l.

Justus van Ghent, see *Ghent*.

Kaiser, *Joh. Willem*, engraver, Amsterdam; pupil of Taurel; b. 1813. Amsterdam.

Kalf, *Willem*, P., Amsterdam; pupil of Hendr. Pot; b. before 1630, d. 1693.

Kate, *H. F. K. ten*, see *Ten Kate*.

Kerckhove (Kerchove), *Joseph van den*, P., Bruges; pupil of Jan Eras mus Quellin; 1670-1724. Bruges.

Kerricx, *Guillaume*, S., Termonde; pupil of Artus Quellin the Younger; 1652-1719. Antwerp.

Kessel, *Jan van*, P., Amsterdam; pupil of Ruysdael (?); 1648-98.

Ketel, *Cornelis*, P., S., & A., Gouda; pupil of Blocklandt (Delft); 1548-1602. Gouda, London, Amsterdam.

Keulen, *van*, see *Janssens*, *Cornelis*.

Key, *Adrien Thomas*, P., Antwerp (?); pupil of his uncle Willem K.; c. 1544-90.

Keyser, *Hendrik de*, A., S., & P.,

Utrecht; pupil of Abr. & Cornelis Bloemaert; 1565-1621. Amsterdam.

Keyser, Nicaise de, P., Santvliet, near Antwerp; 1813-80. Antwerp.

Keyser, Thomas de, Dutch P., Amsterdam, son of Hendrik de K.; 1595 (?)-1679. Amsterdam.

Kobell, Jan, P., Utrecht; pupil of W. R. van der Wall; 1782-1814.

Koeberger (Coebergher, Coeberger), Wenceslaus, Flem. P. & A., Antwerp; pupil of Marten de Vos; c. 1561-1635. Antwerp, Paris, Italy, Brussels.

Koekkoek, Barend Cornelis, P., Middelburg; pupil of his father Joh. Herm. K., Schelfhout, & Van Os (Amsterdam); 1803-62.

Koekkoek, Hermann, P., Middelburg; brother of the last and pupil of his father J. Herm. K.; b. 1815.

Koninck (Koning), Philip de, P., Amsterdam; pupil of Rembrandt; 1616-89 (?). — lvii.

Koninck, Salomon, Dutch P., Amsterdam; pupil of David Colyn, François Fernando, and Claas Moeyaert at Amsterdam (Rembrandt); 1609-68 (?). Amsterdam. — lv. lvii.

Koning, Jacob, Dutch P.; pupil of Adr. van de Velde (?); b. ca. 1650, d. after 1689.

Kruseman, Cornelis, P., Amsterdam; pupil of C. H. Hodges, Ravelli, & J. A. Daiwalle; 1797-1857. Amsterdam.

L*airesse* or *de L., Gérard*, Dutch P., Liège; pupil of his father Reinier and of Bertholet Flémalle of Liège; 1641-1711. Liège, Amsterdam.

Lamorinière, Jean-Pierre-François, living P. (landscapes), Brussels.

Lastman, Pieter, Dutch P., Amsterdam; pupil of Gerrit Pietersz at Amsterdam (Italy, Elshaimer); c. 1580-1649 (?). Amsterdam. — lii.

Lens, Andreas Cornelis, P., Antwerp; pupil of Charles Ykens & Balthas. Beschey of Antwerp; 1739-1822. Antwerp, Brussels.

Lerius, Joseph Henri François van, P., Boom, near Antwerp; 1823-76.

Leyden, Lucas Jacobsz, surnamed *Lucas van L.*, P., Leyden; pupil of his father Huig Jacobs and of Cornelis Engelbrechtsen; 1494-1533. Leyden. — xliv.

Leys, Hendrik, P., Antwerp; pupil of Braekeleer; 1815-69.

Liemaeckere, Nicolas de, surn. *Roose*, P., Ghent; pupil of Marcus Geerards & O. van Veen; 1575-1646. Ghent.

Lies, Joseph, P., Antwerp; 1821-65.

Lingeman, Lambertus, P., Amsterdam, pupil of P. F. Greive; b. 1829.

Livens (Lievens, Lievensz), Jan, Dutch P., Leyden; pupil of J. van Schooten of Leyden and Pieter Lastman of Amsterdam (Rembrandt); 1607-72 (?). Leyden, England, Antwerp, Hague. — lvii.

Lingelbach, Jan., P., Frankfort; 1622-87. Frankfort, Rome, Amsterdam.

Lint, Pierre (Petrus) van, P., Antwerp; pupil of Rol. Jacobs; 1609-90. Antwerp, also Rome.

Lombard, Lambert (erroneously called *Lambert Suavius* or *Susterman*), P. and A, Liège (Jan Gossart at Middelburg; Raphael in Italy); 1505-66. Liège.

M*abuse*, see *Jan Gossart.*

Madou, Jean Baptiste, P., Brussels; pupil of François; 1796-1877.

Maes, Nicolaas, Dutch P., Dordrecht, influenced by Rembrandt and the Flemish masters (Antwerp); 1632-93. Delft, Amsterdam, Antwerp.

Maes-Canini, Jan Baptist Lodewyk, P., Ghent; pupil of his father and of B. Ingles; 1794-1856.

Mander, Karel van, the Elder, P. and writer on art, Meulenbecke in Flanders; 1548-1606. Rome, Bruges, Haarlem, Amsterdam. — lii.

Markelboch, Alexander, living P., Brussels.

Massys, Quinten, also called *Matsys* and *Metsys*, P., Louvain; 1466-1531. Louvain, Antwerp.

Mathieu, Lambert-Joseph, P., Bure, in the province of Namur; pupil of M. van Brée (Antwerp); 1804-61. Louvain.

Meer, Jan van der M. (Vermeer) van Delft, Dutch P., Delft; pupil of Karel Fabritius (Rembrandt); b. 1632, d. before 1696 (?). Delft. — lvii.

Meer, Jan van der M. (Vermeer) van Haarlem the Elder, Dutch P., Haarlem, pupil of Jacob de Wet; 1628-91. Haarlem. — lxii.

Meert, Peter, Flem. P., Brussels; 1619-69. Brussels.

Meire, Gerard van der, P., flourished at Ghent. between 1452 and 1474 (Jan van Eyck). — xlii.

Memling (Memlinck), Hans, Dutch P.; pupil of Roger van der Wey-

den; h. before 1430(?), d. before 10th Dec. 1495. Bruges. — xliii.

Mesdag, *Hendrik Willem*, P., Groningen; pupil of Alma Tadema; b. 1831.

Metsu, *Gabriel*, Dutch P., Leyden; pupil of Gerard Dow (Leyden); b. 1630, d. after 1667. Amsterdam. — lxii.

Meyer, *Joh. Hendr. Louis*, P., Amsterdam; pupil of J. W. Pieneman; 1809-63.

Mierevelt, *Michiel Jansze*, Dutch P., Delft; 1567-1641. Delft, The Hague. — liv.

Mierevelt, *Pieter*, P., Delft; son and pupil of the last; 1595-1632.

Mieris, *Franz van*, *the Elder*, Dutch P., Leyden; pupil of the glass-painter Abraham Torenvliet and of Gerard Dow; 1635-81. Leyden. — lviii.

Mieris, *Frans van*, *the Younger*, Dutch P., Leyden; son and pupil of the following; 1689-1763. Leyden.

Mieris, *Willem van*, P., Leyden; son and pupil of Frans Mieris the Elder; 1662-1747. Leyden.

Mignon (Minjon), *Abraham*, P., Frankfort on the Main; pupil of Jan David de Heem at Utrecht; 1640-79. Wetzlar, Frankfort.

Moer, *Jean Baptiste van*, living P., Brussels.

Motenaer (Motenaar), *Jan Miense*, Dutch P., Haarlem; d. 1668. Haarlem.

Molenaer (Molenaar), *Nicolaas* or *Klaes*, P., Haarlem; d. 1676. Haarlem.

Moor, *Karel de*, *the Etder*, P., Leyden; pupil of Gerard Dow and Ahr. van den Tempel (Frans v. Mieris & Gerh. Schalcken); 1656-1738.

Mor (Moor or *Moro)*, *Antonis*, P., Utrecht; pupil of J. van Schooreel at Utrecht (also of Italian masters); b. 1512, d. between 1576 and 1578. Utrecht, Antwerp, and the courts of Madrid, Lishon, London, and Brussels. — xlv.

Moreelse, *Paulus*, Dutch P., Utrecht; pupil of Michiel Mierevelt (Delft); 1571-1638. Utrecht. — liv.

Moro, see *Mor*.

Mostert (Mostaert), *Jan*, Dutch P., Haarlem; follower of Gerard David; b. 1474, d. after 1549. Haarlem,

Moucheron, *Frederik de*, Dutch P. Emden; pupil of Jan Asselyn (Amsterdam); b. 1633, d. after 1713. Amsterdam.

Musscher, *Michiel van*, P., Rotterdam; pupil of Abr. van den Tempel, Metsu, & Adr. van Ostade; 1645-1705.

Mytens, *Arnold*, P., Brussels; pupil of Anth. Santvoort (Rome) and of Corn. Pyp (Naples); 1541-1602.

Mytens, *Daniel Martensz*, *the Etder*, P., The Hague; b. 1590, d. after 1658. The Hague, England.

Mytens, *Jan* or *Aart Izaak*, P., Brussels; pupil of A. v. Opstal and N. v. d. Horst; 1612-71/72.

Navez, *François-Joseph*, P., Charle roi, pupil of Isidor & Jos. François (Brussels), & of David (Paris); 1787-1869. Brussels.

Neefs (Neeffs), *Pieter*, *the Etder*, P., Antwerp (?); pupil of Hendrik van Steenwyk; 1570(?)-c. 1651.

Neefs, *Pieter*, *the Younger*, P., Antwerp; son of the last; b. 1601, d. after 1675.

Neer, *Aart van der*, Dutch P., Amsterdam (?); 1619(?)-1682(?). Amsterdam. — lxii.

Neer, *Eglon van der*, Dutch P., Amsterdam; son and pupil of the last, also pupil of Jacob van Loo (A. van der Werff and Adam Elshaimer); 1643-1703. Rotterdam, Amsterdam, Brussels, Düsseldorf.

Netscher, *Caspar*, Dutch P., Heidelberg; pupil of Koster at Arnhem and of Terburg at Deventer; 1639-84. The Hague. — lx.

Netscher, *Constantyn*, Dutch P., The Hague; pupil of his father Caspar; 1669 (1670)-1722. The Hague.

Nooms, see *Zeemann*.

Noort, *Adam van*, P., Antwerp; 1557-1641. — xlvii.

Ochtervelt (*Uchtervelt*), *Jacob* or *Jan*, Dutch P. of the 17th cent., school of Metsu.

Odevaere, *Joseph Dionysius*, Flem. P., Bruges; pupil of David at Paris; 1778-1830.

Ommeganck, *Batthazar-Paul*, P. & S., Antwerp; pupil of Anthonissen; 1755-1826.

Oost, *Jacob van*, *the Etder*, Flem. P., Bruges (Ann. Carracci); 1600-74. Bruges.

Oost, *Jacob van*, *the Younger*, P., Bruges; son and pupil of the last; 1637-1713. Lille.

Ortey, *Barend (Bernaerd) van*, P., Brussels; prob. the pupil of his father Valentine and also a follower of Raphael and other Italian

masters; h. hetw. 1488 and 1490, d. 1542. Brussels. — xliv.

Os, Georgius Jacob Joh. van, P., The Hague; son and pupil 'of Jan van O.; 1782-1861. Amsterdam, Paris.

Ostade, Adrian van, Dutch P., Haarlem; pupil of Frans Hals; 1610-85. Haarlem. — lix.

Ostade, Isaac van, Dutch P., Haarlem; pupil of his brother Adrian; 1621-1649. Haarlem. — lx.

Paelinck, Joseph, P., Oostacker; pupil of David at Paris; 1781-1839. Ghent, Rome, Brussels.

Palamedesz, Antonis P., surn. *Stevaerts*, Dutch P., Delft (Mierevelt & Frans Hals); c. 1601-73. Delft. — lx.

Pasture, Rogelet de la, see *Weyden.*

Patinir, Joachim P. or *Patenier*, P., Dinant; memher of the Guild of Painters at Antwerp in 1515, d. hefore 1524. Antwerp. — xlv.

Pauwels, Will. Ferd., P., Eeckeren; pupil of Du Jardin & Wappers; b. 1830. Antwerp, Weimar, Dresden, Ypres.

Peede, Hendrik van, A., flourished at Oudenaerde, 1527-30.

Pepyn, Martin, P., Antwerp; 1575-1642/43. Antwerp.

Pieneman, Jan Willem, P., Abcoude; 1779-1853. Delft, The Hague, Amsterdam.

Pieneman, Nicolaas, P., Amersfoort; son and pupil of Jan Willem P.; b. 1809.

Poelenburg (Poelenborch), Cornelis van, Dutch P., Utrecht; pupil of Abr. Bloemaert and Elshaimer; 1586-1667. Utrecht. — lii.

Portaels, Jean-François, P., Vilvorde; pupil of Navez & P. Delaroche; b. 1818.

Potter, Paul, Dutch P., Enkhuizen; pupil of his father Pieter (Amsterdam) and of Jacob de Wet (Haarlem); 1625-54. Delft, The Hague, Amsterdam. — lxi.

Potter, Pieter, Dutch P., Enkhuizen; 1587(?)-1646(?). Enkhuizen, Amsterdam.

Pourbus, Frans, the Elder, Flem. P., Bruges; pupil of his father Pieter P. and of Frans Floris; b. 1542, d. after 1591. Bruges, Antwerp. — xlv.

Pourbus, Frans, the Younger, Antwerp; son and pupil of the preceding; 1572-1622. Antwerp, Paris.

Pourbus, Pieter, P., Gouda; pupil of Lancelot Blondeel (?); 1510 (13?)-1584. Bruges.

Pynacker, Adam, Dutch P., Pynacker, near Delft; follower of Jan Both; 1621-73. Delft. — lxii.

Quellinus or *Quellin, Artus* (not *Arthur*) *the Elder*, S., Antwerp; son of Erasmus Q. the Elder, and pupil of his father and of B. Duquesnoy (Rome); 1609-68. Antwerp, Amsterdam, Germany.

Quellinus, Artus, the Younger, S., St. Trond; son and pupil of the foregoing; 1625-70. Antwerp.

Quellinus, Erasmus, the Younger (often confounded with E. Q. the Elder), P., Antwerp; pupil of his father, the sculptor E. Q. the Elder, and of Jan Verhaegen, Antwerp (Rubens); 1607-78. Antwerp. — l.

Quellinus, Jan Erasmus, P., Antwerp; son and pupil of the last (Veronese); 1634-1715. Antwerp.

Ravesteyn (Ravestyn), Jan van, Dutch P., The Hague; 1572(?)-1657. The Hague. — liv.

Rembrandt (Harmensz van Ryn), Dutch P., Leyden; pupil of Jac. van Swanenburgh (Leyden) and of Pieter Lastman (Amsterdam); 1607-69. Amsterdam. — liv.

Robbe, Henri, P., Courtrai; b. 1807. Brussels.

Robbe, Louis Marie Dominique, P., Courtrai; b. 1806. Courtrai, Brussels.

Roelandt, Ludovicus, A., Nieuwpoort; pupil of Percier and Fontaine (Paris); 1786-1864. Liège, Ghent.

Roelofs, Willem, P., Amsterdam; pupil of A. H. Winter (Utrecht) & of H. van de Sande-Bakhuizen (The Hague); b. 1822. Brussels.

Rombouts, Theodor van, P., Antwerp; pnpil of Abr. Janssens the Elder; 1597-1637. Rome, Florence, Antwerp. — l.

Roose, Nicolaas, see *Liemaeckere.*

Royer, Louis, S., Malines; pupil of J. F. van Geel of Amsterdam; 1793-1868. The Hague, Amsterdam.

Rubens, Petrus Paulus, Flem. P., h. at Siegen in Nassau; pupil of Tobias Verhaegt, Adam van Noort, and Otho van Veen (Antwerp); 1577-1640. Italy, Antwerp. — xlvi.

Ruysch, Rachel, Dutch P., Amsterdam; pupil of Willem van Aelst;

1664-1750; Amsterdam, The Hague. — lxii.

Ruysdael, Isaac van, Dutch P., brother of Sal. van R.; d. 1677.

Ruysdael, Jacob van, Dutch P.; son and pupil of Isaac van R.; c. 1625-82. Haarlem, Amsterdam. — lxii.

Ruysdael, Salomon van, Dutch P., Haarlem; d. 1670. Haarlem.

Ryckaert, David, the Younger; Flem. P., Antwerp; pupil of his father; 1612-62. Antwerp.

S*adée, Philippe*, P., The Hague; pupil of J. E. J. van den Berg; b. 1837. The Hague.

Saenredam, Pieter, Dutch P., Assendelft; pupil of Frans de Grebber (Haarlem); 1597-1665. Haarlem.

Saft-Leven, Herman, Dutch P., Rotterdam; pupil of Jan van Goyen; 1609-85. Rotterdam, Utrecht.

Sallaert, Antonius, Flem. P., Brussels; pupil of Michel de Bordeaux; b. ca. 1590, d. after 1648. Brussels.

Sandrart, Joachim van, P., Frankfort on the Main; pupil of Gerh. Honthorst at Utrecht (Venice, studied Titian and Veronese); 1606-88. England, Venice, Rome, Amsterdam, Augsburg, Nuremberg.

Sandvoort, Dirk van, P.; pupil of Rembrandt(?); middle of the 17th century.

Savery, Roelant, Dutch P., Courtrai; pupil of his elder brother Jacob, at Amsterdam(?); 1576-1639. Utrecht. — xlv.

Schalcken, Godfried, Dutch P., Dordrecht; pupil of Samuel van Hoogstraeten & Gerard Dow; 1643-1706. Dordrecht, The Hague. — lviii.

Schampheleer, Edmond de, living P. (landscapes), Brussels.

Scheemaeckers, Pieter, S., Antwerp; pupil of P. Verbruggen; 1640-1714. Antwerp.

Scheffer, Ary, P., Dordrecht; pupil of Guérin (Paris); 1795-1858. Paris.

Schelfhout, Andreas, P., The Hague; 1787-1870. The Hague.

Schendel, Petrus van, P., Terheyden, near Breda; pupil of Van Brée (Antwerp); 1806-70. Amsterdam, Rotterdam, The Hague, Brussels.

Schooreel (Schorel or *Schoorl), Jan van*, P., Schoorl, near Alkmaar; 1495-1562. Rome, Utrecht, Haarlem. — xlv.

Schooten, Joris van, Dutch P., pupil of C. van der Maes (Leyden); b. 1587, d. after 1650.

Schotel, Joh. Christianus, P., Dordrecht; pupil of A. Meulemans & M. Schouman; 1787-1838. Dordrecht.

Schotel, Petrus Joh., P., Dordrecht; son and pupil of the last; 1808-65.

Schouman, Martinus, P., Dordrecht; pupil of M. Versteeg and of his uncle Aart S.; 1770-1853.

Schut, Cornelis, P., Antwerp; pupil of Rubens; 1597-1655. Antwerp. — l.

Seghers, Daniel, Flem. P., Antwerp; pupil of Velvet Brueghel; 1590-1661. Antwerp.

Seghers, Gérard, P., Antwerp; 1591-1651. Antwerp, Madrid. — l.

Simonis, Eugène, S., Liège; pupil of Kessels & Finelli (Rome); b. 1810. Liège, Brussels.

Slingeland, Pieter van, Dutch P., Leyden; pupil of Gerard Dow; 1640-91; Leyden. — lviii.

Slingeneyer, Ernest, P., Loochristy, near Ghent; pupil of G. Wappers; b. 1820(23).

Sluys, Belgian A.; 1782-1861.

Snayers, Peter, Flem. P., Antwerp; pupil of Seb. Vrancx; b. 1593, d. after 1669. Antwerp, Brussels.

Snyders, Frans, Flem. P., Antwerp; 1579-1657. Antwerp. — l.

Sorgh (not *Zorgh*), *Hendrik Martensz*, surn. *Rokes*, Dutch P., Rotterdam(?); pupil of Willem Buitenweg; 1621-82. Rotterdam.

Soutman, Pieter, P., Haarlem; pupil of Rubens; 1580-1657.

Springer, Cornelis, P., Amsterdam; pupil of Karsen; b. 1817.

Stallaert, Joseph, living P., Tournai. Brussels.

Steen, Jan, Dutch P., Leyden; pupil of Nic. Knupfer (Utrecht); 1626(?)-1679. Leyden, Haarlem, Delft. — lxi.

Stevens, Alfred, P., Brussels; pupil of Navez and Roqueplan (Paris); b. 1828.

Stevens, properly *Stevaerts*, see *Palamedesz.*

Stevens, Joseph, living P., Brussels; b. 1815 (19). Paris.

Stobbaerts, Jean-Baptiste, living P., Antwerp.

Stoop, Dirk, Dutch P.; 1610(?)-86. Utrecht, Lisbon.

Strackée, F., living S., Amsterdam.

Stroobant, Franz, P., Brussels; b. 1819.

Stuerbout, see *Bouts.*

Susterman, Lambert, see *Lombard.*

Suys, Léon, the Younger, living P., Brussels.

Swanenburgh, Isaac Claesz van, P.; d. 1614.

Swanenburgh, Jacob Isaacz van, P., son of the last; 1580-1658 — liv.
Swanevelt, Herman van, P., Woerden (Rome, Claude Lorrain); 1620 (?) -1656. — lxii.
Swerts, Jean, P., Antwerp; pupil of Nic. de Keyser; b. 1825.

Teniers, David, the Elder, Flem. P., Antwerp; pupil of his elder brother Julien (Rome, Elshaimer); 1582-1649. Antwerp.
Teniers, David, the Younger, Flem. P., Antwerp; son and pupil of the last; 1610-90. Antwerp, Brussels. — li.
Ten Kate, Herman Frederik Karel, P., The Hague; pupil of Kruseman; b. 1822.
Terburg (Terborch, Ter Borch), Gerard, Dutch P., Zwolle; pupil of his father (Haarlem, Frans Hals); 1608-81. Deventer. — lx.
Teurlinckx, Joseph, S., Malines; pupil of Van Brée & W. Geefs (Brussels); b. 1820.
Thulden (Tulden), Theodor van, P., Bois-le-Duc; pupil of Abr. Blyenherch & Rubens (Antwerp); 1607 (?)-1676 (?). Paris, Antwerp, Bois-le-Duc.
Thys (Thyssens), Peter, the Elder, P., Antwerp; pupil of A. Deurwaerder; 1616-77 (79). Antwerp.
Tilburg (Tilborgh), Egidius (Gilles) van, P., Brussels; pupil of his father; 1625-78 (?). Brussels.
Tol, Dominicus van, Dutch P.; pupil of Gerh. Dow; 17th cent.
Troost, Cornelis, P., Amsterdam; pupil of Arnold Boonen; 1697-1750. Amsterdam.
Tschaggeny, Karl, P., Brussels; b. 1815.

Uchtervelt, see *Ochtervelt*.
Uden, Lucas van, P., Antwerp; 1595-1672 (3). Antwerp. — l.
Ulft, Jacob van der, Dutch P., Gorcum; 1627-88 (?). Gorcum.
Utrecht, Adrian van, Flem. P., Antwerp; pupil of Harmen de Ryt; 1599-1652/53. Antwerp.

Vaenius, see *Veen*.
Veeken, Jan Baptist van der, Flem. P. on glass; middle of the 16th cent.
Veen (Ven), Jan A. van der, S., Bois-le-Duc; b. at the beginning of the 19th cent.
Veen, Marten Heemskerck van, see *Heemskerck*.
Veen, Otho van V., or *Otho Vaenius (Venius)*, Flem. P., Leyden; 1558-1629. Liège, Leyden, Antwerp, Brussels. — xlvii.
Velde, Adrian van de, Dutch P., Amsterdam; pupil of his father Willem (Amsterdam); 1639-72. Amsterdam, Delft. — lxi.
Velde, Esaias van de, Dutch P., Amsterdam; b. ca. 1590, d. after 1652. Haarlem, The Hague, Leyden.
Velde, Willem van de V., the Elder, P., Leyden; father of Adrian and Willem V. the Younger; 1610-93. England.
Velde, Willem van de V., the Younger, Dutch P., Amsterdam; brother of Adrian, pupil of his father Willem & of Simon de Vlieger; 1633-1707. Amsterdam, Greenwich. — lxii.
Venius, see *Veen*.
Venne, Adrian van de, Dutch P., Delft; pupil of Simon Valck the goldsmith; 1589-1665. Middelburg, The Hague.
Verboeckhoven, Charles-Louis, P., Warneton; pupil of his father Barthélemy V.; b. 1802.
Verboeckhoven, Eugène-Joseph, P., Warneton; brother of the last, pupil of his father (Potter, Ommeganck); 1798-1881. Brussels.
Verboom, Abraham H., Dutch P., Haarlem; end of the 17th cent.
Verbruggen, Henri-François, S., Antwerp; son and pupil of the fol lowing; 1655-1724. Antwerp.
Verbruggen, Pieter, S., Antwerp; father of the foregoing; d. 1686.
Verhas, Jean, living P., Antwerp.
Verhulst, Rombout, S., Malines or Breda; pupil of Rombout Verstappen & François van Loo; 1624 (30)-1696.
Verkolje, Jan, Dutch P., Amsterdam; pupil of Jan Livens; 1650-93.
Verlat, Charles, P., Antwerp; pupil of Nic. de Keyser; b. 1828 (24). Weimar.
Verlinde, Pierre-Antoine, P., Winoxhergen; h. 1801. Paris, Antwerp.
Vermeer, see *Meer*.
Verschaeren, Jean-Antoine, P., Antwerp; pupil of Herreyns; 1803-63.
Verschaffelt, Pierre-Antoine Chevalier de, S., Ghent; pupil of Pierre de Sutter and of Bouchardon (Paris); 1710-93. Rome, Mannheim.
Verschuier (Verschuer), Lieve, P., Rotterdam; d. 1686.
Verschuur, Wouterus (Walter), P., Amsterdam; pupil of P. G. van Os & C. Steffelaar; 1812-74.

Verspronck, *Cornelis Engelszoon*, P., Haarlem; pupil of Corn. Cornelisz and Karel van Mander; 17th cent. Haarlem.

Verspronck, *Jan*, Dutch P., Haarlem; son of the last, pupil of Frans Hals; 1597-1662. Haarlem.

Versteeg, *Michiel*, P., Dordrecht; pupil of Jan van Leen; 1756-1843.

Verveer, *Elchanon*, P., The Hague; pupil of the following and of Herm. Ten Kate; b. 1826.

Verveer, *Salomon Leonardus*, P., The Hague; pupil of B. J. van Hove; 1813-76. The Hague.

Victor or *Fictor*, *Jacomo*, Dutch P.; prob. a relative of Jan Victors; flourished at Amsterdam about 1670.

Victors (Victor, *Victoor*, *Fictoor)*, *Jan*, Dutch P.; pupil of Rembrandt; flourished in Holland c. 1640-62.

Vieillevoye, *J. B. de*, P., Verviers; b. 1855. Liège.

Vigne, *Félix de*, P., Ghent; 1806-62.

Vigne, *Petrus de*, S., Ghent; brother of the last; 1812-77.

Vinck, *Franz*, living P., Antwerp; pupil of Leys.

Vinck-Boons, *David*, Dutch P., Malines; pupil of his father Philip (Amsterdam); 1578-1629. Amsterdam.

Vinckenbrinck, *Albert*, S., Sparendam; 17th cent.

Vlieger, *Simon de*, Dutch P., Rotterdam; b. ca. 1600, d. after 1656. Delft, Amsterdam.

Vliet, *Hendrik Willemsz van (van der)*, Dutch P., Delft; pupil of his father Willem and of Michiel van Mierevelt (Delft); c. 1605-71 (?). Delft. — lxii.

Vois, *Ary (Adrian) de*, Dutch P., Leyden; pupil of Nic. Knupfer (Utrecht) & of Abraham van den Tempel (Leyden); 1641-98. Leyden.

Vos, *Cornelis de*, Flem. P., Hulst; pupil of David Remeeus; c. 1585-1651. Antwerp.

Vos, *Marten de*, Flem. P., Antwerp; pupil of Frans Floris; 1531-1603. Venice, Antwerp.

Vos, *Simon de*, Flem. P., Antwerp; pupil of Corn. de Vos; 1603-76. Antwerp.

Vriendt, *Albert de*, living P., Brussels.

Vriendt, *Cornelis de*, A., Antwerp; brother of the next; 1518-75. Antwerp.

Vriendt (Vrint), *Frans de*, surn. *Frans Floris*, P., Antwerp; pupil of his father, the stone-carver Cornelis de Vriendt (Antwerp), and of Lamb. Lombard (Liège), and the chief of the contemporary Netherlandish followers of the Italian school; c. 1520-70. Antwerp. — xliv.

Vroom, *Hendrik Corneliszen*, Dutch P., Haarlem; 1566-1640. Haarlem.

Waldorp, *Antoine*, P., 't Huis ten Bosch, near The Hague; pupil of Breckenheimer; 1803-61.

Wappers, *Gustav Baron*, P., Antwerp; pupil of J. J. van Regemorter, Van Brée, and Herreyns; 1803-74. Antwerp.

Wauters, *Emile*, P., Brussels; pupil of Portaels & Gérôme (Paris); b. 1846. Brussels.

Weenix, *Jan*, Dutch P., Amsterdam; son and pupil of the following; 1640-1719. Amsterdam, Utrecht.

Weenix, *Jan Baptista*, Dutch P., Amsterdam; pupil of Jan Micker and Abr. Bloemaert (Utrecht) and of Claas Moeyaert (Amsterdam); 1621-60. Amsterdam, Utrecht.

Werff, *Adrian van der*, Dutch P., Kralinger-Ambacht, near Rotterdam; pupil of Cornel. Picolett & Eglon van der Neer; 1659-1722. Rotterdam.

Werff, *Pieter van der*, Dutch P., Kralinger-Ambacht, near Rotterdam; brother and pupil of the last; 1665-1718. Rotterdam.

Weyden, *Roger (Rogier) van der*, also called *Roger (Rogelet) de la Pasture*, P., Tournai; 1399 (1400)-1464. Tournai, Brussels, Louvain. — xlii.

Wiener, *Leopold*, living P., Brussels.

Wiertz, *Antoine-Joseph*, P. & S., Dinant; pupil of Herreyns and Van Brée; 1806-65. Brussels.

Wyck, *Thomas*, Dutch P., Beverwijck, near Haarlem; 1616 (?)-1677. Haarlem.

Wynants, *Jan*, Dutch P.; h. 1600 (?), flourished at Haarlem and Amsterdam 1641-79. — lxii.

Willaerts, *Adam* (or *Willarts*), Dutch P., Antwerp; 1567-1666 (?). Utrecht.

Willebords (Willeboorts), *Thomas*, surn. *Bosschaert (Bossaert)*, P., Bergen-op-Zoom; pupil of Gerard Seghers; 1613-56. Antwerp.

Willems, *Florent*, P., Liège; h. 1816 (?). Paris.

Willemssens, *Louis*, S., Antwerp; pupil of A. Quellin the Elder; 1630-1702. Antwerp.

Winne, *Liévin de*, living P., Ghent; pupil of Félix de Vigne.

Wit, Jacob de, P., Amsterdam; 1695-1754. Amsterdam.
Witte, Emanuel de, Dutch P., Alkmaar; pupil of Evert van Aelst (Delft); 1607-92. Delft, Amsterdam. — lii.
Witte, Gaspard de, P., Antwerp; 1618-80 (81). Antwerp.
Wolfvoet, Johannes Victor, P., Antwerp; pupil of his father Victor W. and of Rubens; 1612-52. Antwerp.
Wouters, Charles-Augustin, P., Boom, near Antwerp; b. 1811. Malines.
Wouverman, Jan, Dutch P., Haarlem; brother and pupil of Philip W.; 1629-66. Haarlem.
Wouverman, Philip, Dutch P., Haarlem; pupil of his father Paulus Joosten W. and of Jan Wynants; 1619-68. Haarlem. — lxi.
Wouverman, Pieter, Dutch P., Haarlem; brother of the last, pupil of his father Paulus W.; 1623-83. Haarlem.
Wtewaal (Wittewaal), Joachim, P., Utrecht; b. 1566, d. after 1625.
Wulffaert, Adrien, P., Tergoes; pupil of Ducq (Bruges) and Gallait; b. 1804. Antwerp, Ghent.

Y*kens, Jean*, S. & P., Antwerp; 17th cent.
Ykens (Eyckens), Pieter, P., Antwerp; son and pupil of the last; 1648-95/96. Antwerp.

Z*eeman, Reinier (Remigius)*, proper name supposed to be *Nooms*, Dutch P., Amsterdam; b. 1612 (?), flourished at Amsterdam till after 1660.
Zeghers, see *Seghers*.
Zorgh, see *Sorgh*.

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